SAM LANIN & PSEUDO'S ON OKEH (SOME SESSIONS WITH R.N.)
(SEE ALSO RUST'S "AMER. DANCE BAND DISCOGRAPHY" — LANIN, IPANA TROUBADOURS)

RED NICHOLS
(SEE ALSO RUST'S "JAZZ RECORDS")

MEMORIAL ISSUE

by Woody Backensto ALSO SEE JEPSON ('44-'61)

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RED NICHOLS MEMORIAL ISSUE

by Woody Backensto

This issue is dedicated to the living memory of a unique musical legacy -- one originated, developed, and purveyed by Red Nichols, his talents, artistry, and ability to entertain.

Record Research, since its inception, has been the leading medium for providing record statistics and information. These pages have brought to light facts about the careers of those featured on phonograph records. Such a service has helped bring public acclaim to current performers and helped the historian, collector, listener, reader, etc. learn of records which preserve the musical creations of departed talents.

Red Nichols is no newcomer to the text of Record Research. "Small Change", a regular column, has been devoted to the activities and accomplishments of this cornet stylist. A Red Nichols Souvenir Issue appeared in April-May 1957 (Issue 12).

The Souvenir Issue told "The Red Nichols Story" briefly under the by-line "From Nichols and Pennies --- Millions!" The issue included a Modern Red Nichols Discography --- since 1940. "Small Change" gave dates and details of early SAM LANIN recordings from the files of first-trumpeter on the sessions, Victor D'Ippolito. There was one additional story which dispensed facts on how Red's "Girl Crazy" band gave notice while Red was recuperating from an illness. This incident, by the way, started Benny Goodman on his career as a bandleader.

This Memorial Issue presents the following:

1. A "Small Change" column telling of Red's attendance at Culver Military Academy.
2. A Sam Lanin Discography on the Okeh label, in collaboration with Bert Whyatt, which attempts to identify the sessions where Red participated.
3. A story "Before The Intermission" tracing the band activities just before Red left the music business.
4. "After The Fermata". Musically, the hold sign 𝄐 or fermata indicates a pause in the music. Red returned.
5. A discographic dilemma, "The Meandering MacGregors" by Red Nichols and His Five Pennies.
6. "The Five Pennies Paperback -- Removing its Poetic License".
7. A Red Nichols Discography Since 1956.
8. "Coda" -- the final passage which brings a musical composition to a formal close.

These items are offered for the reader's pleasure. Comments are most welcome. Details, additions, verifications, etc. are always of interest to the writer. Unscrambling the perplexing MacGregor transcriptions can only be accomplished with help from presently unknown sources.

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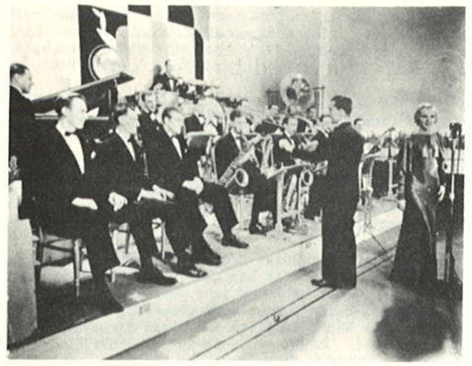


The RED NICHOLS road band of 1935 before Red became the conductor for two radio shows: The Atlantic White Flash Family with Bob Hope and the Kellogg Prom Series with guest stars. Taken at a studio on 57th Street where they made a movie short while in New York. This was June Rae's only appearance with the band. Personnel: Manny Strand(p); Paul Collins(dm); George Schmidt and Ray McCosh(tp); Buford Trego and Buck Weaver (tb); Bill Lower(bass); Russ Crowell, George Bacon, Frank Wilcher(The Three Songies); Gilbert Swager, Howard Jenkins, and Don Purviance(reeds); King Harvey(g). Courtesy of Frank Driggs.

Red doing his thing -mid 1935 for Kellogg Corn Flakes.

Red on Snader Telescription (c.1953). Taken from TV screen. Courtesy of Duncan P. Schiedt.

A Bandleader's Group (l to r) Russ Morgan, Red Norvo, Joe Venuti and Red Nichols. Courtesy of Duncan P. Schiedt

RED NICHOLS AT CULVER

Red Nichols attended Culver Military Academy, Culver, Indiana. Biographies generally state that Red was expelled from the Academy for smoking. The paperback book "The Five Pennies", published to coincide with the movie by that name, also says Red was kidded about his religion while at the Academy. Parts of these 'facts' must be the result of fictional editorializing.

Dr. Raymond Forsyth, well-known in the Detroit area as the former trainer for the Tigers, Lions, and Pistons as well as at the University of Detroit, was Red's roommate at Culver. The "Doc" reports that everyone at Culver liked Red -- he didn't have an enemy in the world -- he was always laughing and playing jokes. Furthermore, the religious issue and the 'smoking bit' were untrue.

As a 14-year-old lad Red Nichols entered Culver Military Academy in December 1919. Friends of the family felt that Red would benefit from several years at the Academy and wrote highly enthusiastic recommendations on his behalf. A woman lawyer in Ogden Utah wrote he was a "musical genius" and that "a bright future awaits him." Others described him as "alert, over active, and quick mentally", but here his achievements came solely in the field of music. Though his application arrived after school had begun Red was accepted and given scholarship funds. Red told me he was awarded a music scholarship on the recommendation of Herbert L. Clarke, the noted cornet artist, who had heard Red at a concert.

Red played piano, violin and cornet and W. J. O'Callaghan, who was to become musical director at Culver for many years took an interest in him. His achievements came on the cornet because the other instruments were secondary to him.

Because he was a spirited boy his energies led him in many directions. He played first cornet in the Culver symphony and marching band and organized a jazz group which played mostly right at Culver. Forsyth was the drummer in these musical organizations and recalls that a good friend of Red's was clarinetist Paul Mason who lived across the hall. Another schoolmate was Horace Heidt who later claimed that Red would not let him play piano in the Culver jazz band. By the way Enrico Caruso's son was also attending Culver at the same time.

Red had academic problems mostly because he entered late and spent the rest of the year attempting to catch up. Furthermore, his interests were dominated by his music. He enrolled in the Culver Summer School and was a member of the Naval School Band. But here again his spirit and drive resulted in a series of problems which led to his dismissal in September 1920 prior to opening of Winter School.

Dr. Forsyth thought that Red was dismissed after being caught wearing a monogrammed letter sweater home on vacation; while smoking might have contributed it was not the real reason. Red really liked athletics, but being small in stature he could not participate in sports.

From what I can gather, Red had accumulated a series of negative factors including a less than brilliant academic record and minor infractions of regulations, including the misappropriation of a monogram worn on a letter sweater. Smoking or wearing a letter sweater illegally, by themselves, are hardly cause for dismissal.

Considering all factors the Academy apparently decided that Red would not profit from further experience at Culver and should not return as a student. Red understood this decision and regretted his actions. He wrote to Professor O'Callaghan that he would "live it down even if I have to go back and apologize to every faculty member face-to-face."

Apparently he made it up to Culver in future years because he was restored to the Academy's list of alumni. Red was proud to be a part of the Culver tradition; to the very end his repertoire included a medley of songs he had known at Culver 45 years before.

This disciplinary action was impressed in Red's character. It no doubt made Red a stronger taskmaster later on with his sidemen as well as himself. Dr. Sigmund Freud could have explained this more effectively than I!

My thanks to Stan Hester who spoke to Dr. Forsyth on behalf of these notes.

PHOTO, COURTESY OF PAUL BURGESS

SAM LANIN'S famous IPANA TROUBADOURS : more-than-likely the nucleus group for many a Lanin Okeh recording date.. Some of the musicians have been identified by Chauncey Morehouse and Al Philburn. Leading is Sam Lanin; Vic Berton(dm); Chuck Campbell(tb); Hymie Farberman(tp); Arthur Schutt(p); Dick Johnson(sax on left); Lucian Schmidt or tt(cello); Tony Colucci(bnj) and Harry Horlick(vln) - ca 1926

SAM LANIN
OKEH RECORDINGS

By
WOODY BACKENSTO
and BERT WHYATT

This discography was achieved by pooling our information on these recordings. I had been working in a somewhat desultory manner on the entire Lanin discography since 1950 when Derek Coller and I tried to hasten the appearance of the L section of Jazz Directory. Woody's privately circulated OKeh listing in 1965 precipitated action on this section and what follows is the result.

It should be understood that our joint effort was directed at listing the sessions as completely as possible with no attention paid to personnels. The presentation of this material as it appears here is my own and blame for errors and omissions must not be Woody's. The notes on personnels and musicians which follow this preamble are entirely mine although, of course, I have drawn considerably on previously published works which are acknowledged.

Information on the 1920 recordings is scrappy but, in any case, they are doubtless of little or no importance. From 1923 on, however, we feel that our data is fairly complete although we'll allow that there are certainly more issues on European and other non-American labels than we show. Pseudonyms and major variations of band-titles are shown after each session where applicable. It should be noted here that Parlophone issues of many of the sides issued on OKeh as Sam Lanin and his Famous Players are labelled as being by his Famous Players and Singers and minor variations of this. These have been omitted as have issues labelled Sam Lanin and his Orchestra. English Ariel 4183 (master s74030B) is exceptional in being labelled as by The Melody Sheiks instead of the inevitable Ariel Dance Orchestra.

Research on OKeh master series has revealed that the 70000 series was continued for some months after the 80000s were started. The reason for this is unknown but it is a matter of fact and culminates here in the sides listed for November 10, 1926, having matrix numbers from both series. I am almost completely certain that these two were made on the same date; Brian Rust obtained the date from the files for 74415 but there is no entry for 80206 which he estimates as "c.11/11/26."

From January 15, 1930, on many of the sessions contained non-vocal takes for release on American Parlophone and Odeon which apparently were intended for export. These were not issued on the OKeh label, as is shown and, in fact, whole sessions were released on a variety of labels with the exception of the "parent" OKeh. Many sides were renumbered to W100000 master series for issue on Harmony, Velvet Tone, etc., and here I have indicated the former label as being the original issue but this is purely arbitrary.

The two sides made on October 10, 1930, and issued on Columbia 2317D as Ipana Troubadours are listed here for completeness as it seems certain that they are part of the same session as these OKeh master numbered titles which follow.

The two listed March 2, 1931, sides are included in the main listing although they are really Harmony masters renumbered for OKeh; this because the OKeh release was labelled as being by Sam Lanin and his Famous Players. See the appendix for other examples which were not issued on OKeh.

All sessions were made in New York.

NOTES ON PERSONNELS AND MUSICIANS

Sam Lanin used a vast number of musicians for recording purposes and, because of this and the limitations of the arrangements, it is difficult (if not impossible) to give accurate personnels for these sessions. However, the names of many of the men are known and it is occasionally possible to identify individuals. In compiling these notes I have drawn, with acknowledgements and thanks, on three major sources of discographical information: "Jazz Records 1897-1931" by Brian Rust, "Jack Teagarden's Music" by Howard J. Waters, and "Record Research." These are identified by the initials "JR," "JT" and "RR" followed, in the case of the first and second, by the page number; for the last, by the issue number and page number. Any musician identification lacking such a reference can be taken as being my own; any inadequacies here are reflections of two things - I have only been able to listen to roughly a quarter of the titles released and I do not have too reliable an ear!

I know nothing of the earliest recordings but the basic instrumentation had been established by the first 1923 session. This consisted of two trumpets or cornets, trombone, three reeds (two altos and a tenor with one or more doubling on clarinets piano, banjo, brass bass and drums (the last probably being no more than snares, blocks and/or cymbals). One or two violins were occasionally added and sometimes a baritone or bass sax. Towards the end there was a third trumpet and a second trombone on some sessions and the banjoist doubled on guitar behind vocals or even through the whole performance.

JRp355's partial personnel of Jules Levy, Jr., Phil Napoleon, trumpets; Miff Mole or Vincent Grande, trombone; Eddie Lang or John Cali, banjo; Joe Tarto, brass bass; Vic Berton, drums; remainder unknown, is a useful basis for the earliest (1923/4) sessions. Red Nichols, cornet, commenced recording with Lanin in December, 1923 (RR17p4) recalling both Vic d'Ippolito and Hymie Farberman as first trumpets and Sammy Lewis on trombone. Mole left Lanin in May, 1924 (RR34p3) and can be heard on 72414, probably on 72510/1 and (JRp26) on 72553/4.

For this first Arkansaw Travelers session (May, 1924) JRp26 has Nichols, (?)Farberman, Mole,(?)Chuck Muller and (?)Loring McMurray, clarinets/altos, (?)Lucien Smith, tenor, Rube Bloom or (?)Frank Black, piano, Cali, Tarto and Berton. The next session (August, 1924) under this name apparently cannot include d'Ippolito (or Mole for that matter - see the previous paragraph) as his first Lanin session was the September 18, 1924, one listed in the discography (RR12p12).

There were no doubt minor personnel changes during the next few sessions but d'Ippolito and Nichols (the latter obviously on 73088) the regular trumpets until April 3, 1925, which was the former's final Lanin OKeh date. His replacement seems to be unknown for the remaining Travelers sessions for which JRp26 suggests Dick Johnson and Alfie Evans, clarinets/altos, and Fred Morrow, tenor, "on most titles."

Because of the almost complete lack of sides to listen to, the next session for which there is any information is that of January 6, 1927, for which JR356 has Leo McConville and Nichols, trumpets; Tom Dorsey and/or Mole, trombone; (?)Jimmy Dorsey, clarinet/alto; Johnson and Evans, clarinets/tenors; Black, Frank Signorelli or Arthur Schutt, piano; (?)Cali, banjo; Tarto, brass bass; Berton, drums.

I cannot identify any musician on the other two January sessions nor on the second February one. I am sure Nichols is on the May 25 date and again on the two August sessions. He may well be on the September 17 sides which do not include Sylvester Ahola, trumpet, despite JRp464 (see RR78p8) which, however, gives McConville as the other trumpet and Larry Abbott and Andy Sanella, clarinets/altos, and Irving Brodsky, piano, with the remainder unknown.

Still in 1927, October 4 has Bill Rank, trombone and Sannella on banjo (JRp357) with the same source giving the last named on steel guitar also on October 17; I seem to hear Nichols on these sides. The next two sessions are undistinguished but November 11 has trumpeter Ahola on his only Lanin session (RR78p8 again). Mr. Ahola recalls "Lanin playing the cymbal crashes himself."

February 15, 1928, has clarinet and alto by perhaps Jimmy Dorsey and (JTp155) trombone by probably Sammy Lewis. May 4 has Mole and June 11 and August 3 both Dorseys. September 26 has a short trumpet solo (McConville) on the first side and, as noted in the discography, Bloom featured on piano on the second. Both November 8 and December 5 seem to have Tom Dorsey's trombone.

January 25, 1929, features much trombone (no doubt Dorsey again) and perhaps the clarinet is by Jimmy Dorsey; I will not even guess at the identity of the tenor player. The pianist on March 22 is almost certainly Schutt.

403770 on February 25, 1930, is untypically Lanin as it seems to be by a small group only; tentatively suggested are McConville, Mole (JTp155), clarinet and tenor most uncertain, Bloom; rhythm includes guitar throughout.

JTp71 has a "partial collective personnel for the period May-July, 1930." Slightly modified, it also appears in JRp358. This gives some idea of the problem facing anyone attempting to apply personnels to any one session. Thanks to Mr Waters, we know that June 9 has Mannie Klein, trumpet, Jack Teagarden, trombone and Schutt on piano; on July 11 one of the trumpets is by Tom Cianelli, theclarinet solos are by Joe Dubin and both Teagarden and Schutt are again present.

On August 8 I hear Klein, both Dorseys and Schutt and JRp358 adds McConville to these four for October 10.

I have written down "Livingston" for the tenor on January 26, 1931 and, finally, you are referred to JRp359 for April 3, 1931 (listed in the Appendix to this OKeh discography).

--Bert Whyatt

670825bw

Further Note from Woody Backensto

Since this is a MEMORIAL ISSUE, my main role is to identify the presence of RED NICHOLS wherever possible. My opinions are preceded by "*--", and they appear before the first master of the session. These opinions are expressed after much study and relistening, regardless of information reported previously. (I should add that Bert did not have the benefit of my beliefs when he wrote the part just above this section.) When comments are lacking, the reader may assume correctly that I have not heard the record.

Nichols continued to record for other directors throughout the twenties. He was still in great demand. His own business ventures, however, started taking priority.

Newcomers hoping to break in the recording studios came to Red Nichols for his help --- many a trumpet player received his start subbing for Nichols. After 1927, Red was to have a family obligation which detracted from free-lancing night and day with musicians in and out of the recording studios. Therefore, the number of Sam Lanin sessions after 1927 which feature a Nichols solo should be extremely small.

Just a few brief comments on other brass men of the period described discographically. After the departure of Miff Mole, the trombone work seems to be almost exclusively that of Sam Lewis --- at least until the end of 1926. Joe Tarto's pronounced tuba beat seems present throughout these recordings --- at least into the early 1928 sessions.

LANIN'S ROSELAND ORCHESTRA: — c June, 1920
s7464B OK 4146. THE LOVE NEST (intro: MARY)

c November, 1920
OK 4210. JUST SNAP YOUR FINGERS AT CARE
OK 4212. GRIEVING FOR YOU
s7603 OK 4217. THE WEDDING BLUES
OK 4231. CARESSES

c December, 1920
8165C OK . I CALL YOU SUNSHINE -Od 20047
8166C OK . THE CLOCK OF LOVE -Od 20047
8177 OK 4259. I NEVER KNEW -Od 20055

THE LANIN ORCHESTRA: — November 8, 1923
s72019B OK 4986. LAST NIGHT ON THE BACK PORCH (I LOVED HER BEST OF ALL)
-PaE E5159,OdG 03213,A312847,Lind A4204
s72020C OK 4986. ROAMIN' TO WYOMIN'

c December 11, 1923
S72169B OK 40037. I'M SOMEBODY NOBODY LOVES
-PaE E5203,Lind A4201
S72170B OK 40014. MAMA GOES WHERE PAPA GOES (OR PAPA DON'T GO OUT TONIGHT)
-PaE E5190

February 1, 1924
S72307 OK 40069. LONELY LITTLE WALLFLOWER
-OdG 03183,A312844
S72308B OK 40053. A SMILE WILL GO A LONG LONG WAY
-PaE E5203,Lind A4246

*-- early Red Nichols & another tp — late March, 1924
S72413B OK 40084. IT HAD TO BE YOU
-PaE E5243,OdG 03152,A312850
S72414B OK 40084. INNOCENT EYES
-PaE E5252,OdG 03152,A312851,Lind A4270

*-- early Red Nichols & another tp — May 8, 1924
S72510B OK 40111. OH, BABY (DON'T SAY NO SAY MAYBE)(Billy Jones, vocal)
-PaE E5257
S72511A OK 40111. BIG BOY (Billy Jones, vocal)
-PaE E5257

LANIN'S ARKANSAW TRAVELERS: *-- Nichols very unlikely — c May 20, 1924
S72553C OK 40124. GEORGIA BLUES
S72554A,C OK 40124. LOST MY BABY BLUES

THE LANIN ORCHESTRA: *-- not heard, but Nichols out of town — c July 27, 1924
s72701A OK 40170. SOMEBODY LOVES ME
-PaE E5269,OdG 03151,A60110
s72702A OK 40170. BAGDAD
-PaE E5269,OdG 03151,A60111,Lind A4257

THE ARKANSAW TRAVELERS: *-- Nichols present — August 11, 1924
s72747B OK 40183 SHE LOVES ME (Vernon Dalhart, vocal)
-PaE E5293
s72748B OK 40183. ANY WAY THE WIND BLOWS (Vernon Dalhart, vocal)
-PaE E5293

THE LANIN ORCHESTRA: *-- Vic D'Ippolito but not Nichols — September 18, 1924
s72829B OK 40200. WHEN I WAS THE DANDY AND YOU WERE THE BELLE
-PaE E5341
s72830C OK 40200. MY BEST GIRL
-PaE E5341

*-- Vic D'Ippolito but Nichols unlikely — October 17, 1924
s72917C OK 40219 I WANT TO SEE MY TENNESSEE
-PaE E5380
s72918B OK 40219. SOME OTHER DAY

THE ARKANSAW TRAVELERS: *-- D'Ippolito but Nichols unlikely — November 19, 1924
s72980C OK 40236. COPENHAGEN
-OdG 03011,A60125,Lind A4322
s72981B OK 40236. THOSE PANAMA MAMAS
-OdG 03011 A60124 Lind A4266

*-- Vic D'Ippolito & Red Nichols(tp) — December 18, 1924
s73031B OK 40277. HOW I LOVE THAT GIRL
-PaE E5381 OdG 03169,A60143
s73032B OK 40257. HONEST AND TRULY
-OdG 03166,A60135 Lind A4271
s73033B OK 40267. HOMEBOUND (FOR CHARLESTON, SOUTH CAROLIN')
note: OK 40257 and German issues as THE LANIN ORCHESTRA;
PaE E5381 as THE ARKANSAS TRAVELLERS

*-- Vic D'Ippolito & Red Nichols(tp) -plenty solos — January 10, 1925
s73087A OK 40303 WHY COULDN'T IT BE POOR LITTLE ME
s73088C OK 40277. I'LL SEE YOU IN MY DREAMS
-PaE E5381,OdG 03169,A60142,Lind A4277
note: OK 40303 as THE MELODY SHEIKS;
PaE E5381 as THE ARKANSAS TRAVELLERS

THE MELODY SHEIKS: *-- Nichols solos on 73106 — January 15, 1925
s73105A OK 40279. TELL HER IN THE SPRINGTIME
-PaE E5357,CapitolE 3932,OdG 03174,A60147,Lind A4275
s73106A OK 40279. TOKIO BLUES
-PaE E5357 CapitolE 3932,OdG 03174,A60146
note: CapitolE 3932 as ALFRED'S ORCHESTRA

*-- Nichols solos — c February 10, 1925
s73165C OK 40326. SOB SISTER SADIE
s73166C OK 40326. CHEATIN' ON ME

*-- Vic D'Ippolito & Red Nichols solos — March 13, 1925
s73236B OK 40341. ALL ABOARD FOR HEAVEN (Ernest Hare, vocal)
-PaE E5424,OdG 03037,A60155
s73237C OK 40341. LADY OF THE NILE
-PaE E5424,OdG 03037,A60154,Lind A4298

*-- Vic D'Ippolito & Red Nichols — April 3, 1925
s73289C OK 40358. ISN'T SHE THE SWEETEST THING
-PaE E5403
s73290A OK 40358. MOONLIGHT AND ROSES
-PaE E5431,OdG A60354,Lind A4337
s73291C OK 40357. IF YOU KNEW SUSIE
-PaE E5389,OdG A60165,Lind A4293

*-- Nichols solos — May 4, 1925
s73347B OK 40369. LET ME LINGER LONGER IN YOUR ARMS
-PaE E5402,OdG 03290,A60165,Lind A4303
s73348D OK 40387. FLORIDA
-PaE E5400

*-- Nichols solos — May 30, 1925
s73383A OK 40412. UKULELE LADY
-PaE E5420
s73384B OK 40387. STEPPIN' IN SOCIETY
-PaE E5400

THE ARKANSAW TRAVELERS: *-- Nichols solos — c July 2, 1925
s73494A OK 40426. ROW ROW ROSIE! (Billy Jones, vocal)
-PaE E5435,OdG 03373,A60190
s73495A OK 40438. INDIAN NIGHTS
-PaE E5520,OdG 03373,A60191,Lind A4299
note: OK 40438 and all reissues as THE MELODY SHEIKS

THE MELODY SHEIKS: *-- Nichols solos — c August 17, 1925
s73543B OK 40451. MARGUERITE
-PaE E5486,OdG 03305,A60197,Lind A4305
s73544B OK 40451. CECILIA
-PaE E5486,OdG 03305,A60196

*-- Nichols solos — September 15, 1925
s73615 OK 40484. MIGHTY BLUE
-PaE E5540,OdG 03318,A60208,Lind A4310
s73616C OK 40472. I'M KNEE DEEP IN DAISIES (AND HEAD OVER HEELS IN LOVE)
-PaE E5505, Ariel 4148
s73617B OK 40472. BROWN EYES, WHY ARE YOU BLUE
-PaE E5505
note: Ariel 4148 as ARIEL DANCE ORCHESTRA

December 1, 1925
s73802 OK 40529. FIVE FOOT TWO, EYES OF BLUE (Billy Jones, vocal)
-PaE E5546,OdG 03320,A60226
s73803 OK 40529. TOMORROW MORNIN'
-PaE E5546,OdG 03320,A60225

*-- Nichols solos — January 20, 1926
s73947B OK 40550. AFTER I SAY I'M SORRY
-PaE E5579,OdG A60239
s73948B OK 40550. PRETTY LITTLE BABY
-PaE E5579,OdG A60240
s73949B OK 40560. BEHIND THE CLOUDS
-PaE E5580,OdG A60243

*-- Nichols solos — c late February, 1926
s74028 OK 40580. SO DOES YOUR OLD MANDARIN
-PaE E5604
s74029C OK 40590. LET'S TALK ABOUT MY SWEETIE (Billy Jones, vocal)
-PaE E5616
s74030B OK 40580. OH! YOU LULU BELLE (Billy Jones, vocal)
-PaE E5604,Ariel 4183

*-- Not Nichols — April, 1926
s74100A OK 40603. THE GIRL FRIEND
-PaE E5851,OdG A60265
s74101B OK 40603. THE BLUE ROOM
-PaE E5851,OdG A60265,Lind A4327

June 3, 1926
80054B OK 40632. YOU NEED SOMEONE TO LOVE YOU
-PaE E5668,OdG 03388,A60277
80055B OK 40632. ROSES REMIND ME OF YOU
-PaE E5668,OdG 03388,A60278

THE ARKANSAW TRAVELERS: *-- Nichols solos — June 21, 1926
74180B OK 40640. BREEZIN' ALONG WITH THE BREEZE
-PaE E5635,OdG A60288,Lind A4332
74181A OK 40640. WHEN THE RED, RED ROBIN (COMES BOB, BOB, BOBBING ALONG)
-PaE E5635,OdG A60287,Lind A4332,Ariel 4192
note: PaE E5635 as THE ARKANSAW TRAVELLERS with the first
title as "Breezin' Along The Breeze"
Ariel 4192 as ARIEL DANCE ORCHESTRA

THE MELODY SHEIKS: *-- Nichols solos on 74225 — July 15, 1926
74224A OK 40651. BARCELONA
-OdG 03352
74225A OK 40649. BABY FACE (Theo Alban, vocal)
-PaE E5652,OdG 03393,Lind A4336

THE ARKANSAW TRAVELERS: c August 23, 1926
74308A OK 40674. TING-A-LING, THE BELLS'LL RING

October 1, 1926
80148A OK 40700. GIVE ME A UKULELE AND A UKULELE BABY (Lem Cleg, vocal)
80149B OK 40699. JUST A BIRD'S EYE VIEW (OF MY OLD KENTUCKY HOME)(Lem Cleg,vo)
80150B OK 40699. HALF A MOON (IS BETTER THAN NO MOON)(Lem Cleg, vocal)
note: OK 40699 as ARABY GARDEN'S ORCHESTRA

SAM LANIN'S MELODY SHEIKS: late October, 1926
80186 OK 40709. LOOKING AT THE WORLD THROUGH ROSE COLORED GLASSES
80187 OK 40709. HERE COMES FATIMA

November 10, 1926
74415A OK 40716. MY BABY KNOWS HOW (Lem Cleg, vocal)
-PaAu A2135
80206A OK 40716. I DON'T MIND BEING ALL ALONE WHEN I'M ALL ALONE WITH YOU (Lem /Cleg, vocal)
-PaAu A2135

THE ARKANSAW TRAVELERS: *-- Nichols solos November 26, 1926
W80225B OK 40727. I CAN'T GET OVER A GIRL LIKE YOU (Lem Cleg, vocal)
-PaE E5761,OdG A189004,Lind A4503
W80226C OK 40724. TAKE IN THE SUN, HANG OUT THE MOON (Lem Cleg, vocal)
-PaE E5774,OdG 04003,Lind A4502
W80227A OK 40727. BROWN SUGAR
-PaE E5761,OdG A189004,Lind A4503

THE MELODY SHEIKS: *-- Not Nichols, an imitation December 24, 1926
W80264B OK 40745. ONE ALONE (Paul Hagan, vocal)
-PaE E5763,OdG 04005
W80265B OK 40744. TELL ME TONIGHT (Paul Hagan, vocal)
-PaE E5770,Ariel 4208
W80266B OK 40744. IDOLIZING (Paul Hagan, vocal)
-PaE E5770
note: Ariel 4208 as ARIEL DANCE ORCHESTRA

SAM LANIN AND HIS FAMOUS PLAYERS: January 4, 1927
W80281B OK 40740. IN A LITTLE SPANISH TOWN (Irving Kaufman, vocal)
-PaE R3319,PaAu A2417,PaG A4505,OdG 04004
W80282C OK 40740. MOONLIGHT ON THE GANGES (Irving Kaufman, vocal)
-PaAu A2417,PaG A4505,OdG 04004

January 6, 1927
W80288A OK 40738. IT MADE YOU HAPPY WHEN YOU MADE ME CRY (RussellDouglas,vocal)
-PaE R3318,PaAu A2144,OdG A189005
W80289A OK 40738. I'VE GOTTA GET MYSELF SOMEBODY TO LOVE (RussellDouglas,vocal)
-PaE R3318,PaAu A2144,OdG A189005

January 24, 1927
W80326 OK 40754. BLUE SKIES (Vaughn de Leath, vocal)
-PaE R3319,PaG A4513,OdG A189009,Lind A4513
W80327 OK 40754. YANKEE ROSE (Vaughn de Leath, vocal)
-PaE R3325,PaG A4513,OdG A189009,Lind A4513

*-- no Nichols heard January 29, 1927
W80342A OK 40761. MOONBEAMS! KISS HER FOR ME (vocal)
-PaE E5823,Ariel 4229,OdG A189020
W80343 OK 40766. I'M LOOKING OVER A FOUR LEAF CLOVER (Irving Kaufman, vocal)
-PaE R3325,OdG A189020
note: OK 40761 as OKEH MELODIANS;
PaE E5823 as PARLOPHONE MELODIANS;
Ariel 4229 as ARIEL DANCE ORCHESTRA

*-- Nichols solos February 5, 1927
W80382 OK 40782. I WANT TO BE MILES FROM EVERYONE
-PaE E5823
W80383B OK 40761. IT ALL DEPENDS ON YOU (vocal)
note: OK 40761 and 40782 as OKEH MELODIANS;
PaE E5823 as PARLOPHONE MELODIANS

c February 23, 1927
W80476 OK 40781. RIO RITA (vocal)
-PaAu A2377,PaG A4515,OdG 04030,A189014,A221198,Lind A4515,
/OdIt 167232,Ariel Z4610, PaE R529
W80477 OK 40781. THE KINKAJOU -PaE R529
-PaAu A2377,PaG A4515,OdG 04030,A189014,A221198,Lind A4515
note: OdIt 167232 as SAM LANIN ORCHESTRA;
Ariel Z4610 as ARIEL DANCE ORCHESTRA

*-- Nichols possible, altho no real solo c March 25, 1927
W80674B OK 40810. IT'S A HAPPY OLD WORLD AFTER ALL (vocal)
-PaE E5854,OdG 04017
W80675B OK 40810. SIDE BY SIDE (vocal)
-PaE R3346,OdG 04017
note: PaE E5854 as PARLOPHONE MELODIANS

*-- Nichols solos May 25, 1927
W80934C OK 40833. SHE'S GOT "IT" (vocal)
-PaE R3348,PaAu A2269,PaG B12515,OdG A189063
W81099A OK 40833. SA-LU-TA! (vocal)
-PaE R3348,PaAu A2268,PaG A4522
note: despite the gap in these matrix numbers it seems almost certain that these two sides were made at the same session

*-- Nichols very doubtful here June 14, 1927
W81011C OK 40839. JUST ANOTHER DAY WASTED AWAY (Sadie Green, vocal)
-PaE R3377
W81012C OK 40839. GORGEOUS (Sadie Green, vocal)
-PaE R3377
note: OK 40839 as OKEH MELODIANS

*-- no distinctive tp solo June 27, 1927
W81120A OK 40855. SING ME A BABY SONG (Russell Douglas, vocal)
-PaE R3378,PaAu A2313,PaG B12518,OdG A189039
W81121B OK 40855. ON A DEW, DEW DEWEY DAY (Russell Douglas, vocal)
-PaE R3364,PaAu A2271, OdSp 183.035
W81122B OK 40863. JUST ONCE AGAIN (Russell Douglas, vocal)
-PaE R3415,PaG A4527
note: PaE R3364 as TAMPA BLUE ORCHESTRA

*-- Nichols solos on 81239 August 17,
W81239C OK 40876. THE VARSITY DRAG (vocal trio)
-PaE R175
W81240D OK 40874. PAREE (vocal trio)
-PaG A4929,OdG A189084
note: OK 40876 as OKEH MELODIANS

*-- Nichols very doubtful here(Sorry, Bert!) c August 18,
W81249C OK 40876. LUCKY IN LOVE (vocal)
-PaE R175
W81250B OK 40874. DANCING TAMBOURINE
-PaE R3414,PaG A4929,OdG A189084
note: OK 40876 as OKEH MELODIANS

*-- Nichols' presence possible September 17,
W81447A OK 40898. MY BLUE HEAVEN (vocal)
W81447B PaE R3438. MY BLUE HEAVEN (vocal)
W81448B OK 40905. A SHADY TREE (vocal)
-PaE R3437
W81449B OK 40898. THERE AIN'T NO LAND LIKE DIXIELAND TO ME (vocal)
-PaE R3438
note: OK 40898 and 40905 as OKEH MELODIANS;
PaE R3438 as SAM LANIN'S ARKANSAW TRAVELLERS

*-- possibly Leo McConville(tp) September 30,
W81496C OK 40905. WHEN THE MORNING GLORIES WAKE UP IN THE MORNING (vocal)
-PaE R3437
W81497A OK 40913. SUMMERTIME SWEETHEARTS (Lem Cleg, vocal)
-PaE R3488
W81498B OK 40913. A SIREN DREAM
-PaE R3459,PaG A4913,OdG A189064
note: OK 40905 as OKEH MELODIANS;
PaE R3488 as SAM LANIN'S ARKANSAW TRAVELLERS

*-- Nichols solos on 81507 October 4,
W81505A OK 40902. SOMEBODY LIED ABOUT ME waltz (vocal)
-PaE R3454,PaG A4918,OdG A189072
W81506B OK 40902. DIANE waltz (vocal)
-PaE R3454,PaG A4918,OdG A189072
W81507C OK 40914. EVERYBODY LOVES MY GIRL (vocal)
-PaE R3527
note: OK 40914 as THE TEXANS

October 17,
W81548A OK 40919. TOGETHER WE TWO (Seger Ellis, vocal)
-PaE R3459
W81549B OK 40919. WHAT'LL YOU DO? (Seger Ellis, vocal)
-PaE R3458
W81550B OK 40933. THERE MUST BE SOMEBODY ELSE (Seger Ellis, vocal)
-PaE R3458,OdG A189090
note: OK 40919 as JUSTIN RING'S OKEH ORCHESTRA

October 24,
W81565B OK 40925. THINKING OF YOU (vocal)
-PaE R311
W81566A OK 40925. UP IN THE CLOUDS (vocal)
-PaE R311
W81567A OK 40927. WHERE IS MY MEYER? (vocal)
-PaE R103
note: OK 40925 as BOB STEPHENS AND HIS ORCHESTRA;
OK 40927 as GOTHAM TROUBADOURS

*-- Nichols solos on 81794 November 8,
W81792B OK 40937. MY NEW YORK (vocal)
-PaE R3531,OdG A189091
W81793B OK 40941. THE BEGGAR (vocal)
- PaE E5999
W81794A OK 40937. WHERE HAVE YOU BEEN ALL MY LIFE (vocal duet)
-PaE R230,OdG A189091
note: OK 40941 as OKEH MELODIANS;
PaE R3531 as ROOF GARDEN ORCHESTRA
PaE E5999 as WILL PERRY'S ORCHESTRA

*-- Sylvester Ahola(tp) November 11,
W81816B OK 40960. I FELL HEAD OVER HEELS IN LOVE (vocal)
-PaE R3499
W81817A OK 40941. HOW LONG HAS THIS BEEN GOING ON? (vocal)
-PaE R3488
note: OK 40941 and 40960 as OKEH MELODIANS;
PaE R3488 and R3499 as SAM LANIN'S ARKANSAW TRAVELL

November 21,
W81843 OK 40945. AMONG MY SOUVENIRS
W81844B OK 40945. AWAY DOWN SOUTH IN HEAVEN (vocal)
-PaE R3528
W81845B OK 40960. WHO KNOWS? (vocal)
-PaE R3528
note: OK 40945 as JUSTIN RING'S OKEH ORCHESTRA;
OK 40960 as OKEH MELODIANS;
PaE R3528 as SAM LANIN'S ARKANSAW TRAVELLERS

*-- Nichols doubtful, possibly McConville December 5,
W81917 OK 40953. MARIANETTE (vocal duet) waltz
-PaE E6001
W81918B OK 40953. THERE'S A RICKETY RACKETY SHACK (vocal duet)
-PaE R3499
W81919B OK 40967. WHEN YOU'RE WITH SOMEBODY ELSE (vocal duet)
-PaE R139
note: OK 40953 as BILLY HAYS AND HIS ORCHESTRA;
OK 40967 as BENNY MEROFF AND HIS ORCHESTRA;
PaE R3499 as SAM LANIN'S ARKANSAW TRAVELLERS;
PaE E6001 as WILL PERRY'S ORCHESTRA

*-- no Nichols heard c December 10,
W81930A OK 40977. THE MAN I LOVE (vocal)
-PaE R3527,PaG A4534
W81931B OK 40972. THE SUNRISE (vocal)
W81932A OK 40977. LET A SMILE BE YOUR UMBRELLA (vocal)
-PaE R3531,OdG 04062
note: OK 40972 as JUSTIN RING'S OKEH ORCHESTRA;
PaE R3531 as ROOF GARDEN ORCHESTRA

-- Nichols present December 22, 1927
W81956A OK 40972. MY OHIO HOME (vocal)
-PaE R124
W81957B OK 41003. I'VE BEEN LONGING FOR A GIRL LIKE YOU (vocal)
-PaE R140
W81958A OK 41003. WHAT A WONDERFUL WEDDING THAT WILL BE (vocal)
-PaE R140
note: OK 40972 as JUSTIN RING'S OKEH ORCHESTRA;
OK 41003 as NEW YORK SYNCOPATORS

Nichols present January 25, 1928
400049 OK 40978. SAY SO! (vocal)
400050 OK 40978. OH GEE! - OH JOY! (vocal)
400051C OK 40992. CHLOE (vocal)
-PaE R139,PaAu A2456
note: OK 40978 as OKEH MELODIANS;
OK 40992 as GOTHAM TROUBADOURS

February 10, 1928
400079B OK 40990. TOGETHER waltz (vocal)
-OK 16289,PaE R104,Ariel 4301,PaAu A2454,OdG A221066
400080B OK 40990. RAMONA waltz (vocal)
-OK 16289,PaE R158,E6063,PaAu A2454,PaG A4545,B12642,OdG
/04072,A189114,A189150,CoJap M84
400081C OK 40991. THERE MUST BE A SILVER LINING (vocal)
-PaE R104,PaAu A2455,OdG A221095
note: OK 40991 as JUSTIN RING'S OKEH ORCHESTRA;
Ariel 4301 as ARIEL DANCE ORCHESTRA;
PaE E6063 as THE MERTON ORCHESTRA

February 15, 1928
400084A OK 40996. MY MIAMI MOON (Noel Taylor, vocal)
-PaE E6024,OdG 04054
400085B OK 40996. I'M ALWAYS SMILING (Noel Taylor, vocal)
-PaE E6024,OdG 04054
400086B OK 41002. I JUST ROLL ALONG (Noel Taylor, vocal)
-PaE R158,OdG A221095
note: OK 40996 and OdG 04054 as BILLY HAYS AND HIS ORCHESTRA,
OK 41002 as OKEH MELODIANS;
PaE E6024 as WILL PERRY AND HIS ORCHESTRA

Not Nichols February 17, 1928
400094A OK 40992. SUNSHINE (vocal)
-PaE R103,PaAu A2456,OdG A189127
400095B OK 41027. YOU'D RATHER FORGET THAN FORGIVE waltz (vocal)
-PaE E6036
note: OK 40992 as GOTHAM TROUBADOURS;
OK 41027 as JUSTIN RING'S OKEH ORCHESTRA;
PaE E6036 as WILL PERRY'S ORCHESTRA

April 18, 1928
400622B OK 41031. SWEET SUE - JUST YOU (vocal)
-PaE R179,PaAu A2497,OdG A189168
100608-) Ha 1426H. SWEET SUE - JUST YOU (vocal)
-Ve 2533V,Cl 5473C
400623B OK 41031. IN MY BOUQUET OF MEMORIES
-PaE R199,OdG A189168
400624 OK 41027. ALL DAY LONG
note: OK 41027 as JUSTIN RING'S OKEH ORCHESTRA

Nichols' presence possible May 4, 1928
400648B OK 41038. I'D RATHER CRY OVER YOU (vocal)
-PaE R199,Ariel 4299
400649B OK unrel. I'M RIDING TO GLORY (WITH A GLORIOUS GIRL)(vocal)
-PaE R180
400650B OK 41038. GET OUT AND GET UNDER THE MOON (vocal)
-PaE R179,PaAu A2549
note: OK 41038 as BILLY HAYS AND HIS ORCHESTRA;
Ariel 4299 as ARIEL DANCE ORCHESTRA

June 11, 1928
00775C OK 41063. SORRY FOR ME (vocal trio)
-PaAu A2534,PaG A4548,OdG 04075,A189158
00776B OK 41063. DON'T KEEP ME IN THE DARK, BRIGHT EYES (vocal trio)
-PaE R214,PaG A4548,OdG 04075,A189158

not Nichols June 25, 1928
00820B OK 41079. TOO BUSY! (vocal trio)
-PaE R217
00821B OK 41079. DARLING (vocal)
-PaE R227,OdG A189186
00822B OK 41066. HAPPY GO LUCKY LANE (vocal)
-PaE E6130
00823 OK 41074. SWEETHEART LANE (vocal)
-PaE E6082
note: OK 41079 (W400820B only) as BENNY MEROFF AND HIS ORCH;
OK 41066 as HARRY RESER'S JAZZ PILOTS;
OK 41074 as BILLY HAYS AND HIS ORCHESTRA;
PaE R217 as ROOF GARDEN ORCHESTRA;
PaE E6130 as WILL PERRY'S ORCHESTRA;
PaE E6082 as HARRY RESER'S ORCHESTRA

no Nichols heard August 3, 1928
01053A OK 41097. TEN LITTLE MILES FROM TOWN (vocal trio)
-PaE R214, OdArg 193232
01054A OK 41097. IF YOU DON'T LOVE ME (vocal trio)
-PaE E6114
01055B OK 41091. WHY? (DO I LOVE YOU LIKE I DO) (vocal)
-PaE E6114
note: OK 41091 as BILLY HAYS AND HIS ORCHESTRA;
PaE E6114 as SOUTHERN MELODY ARTISTS

September 26, 1928
01148C OK 41120. ROSES OF YESTERDAY (vocal)
-PaE R297,Ariel 4352,PaG A4553,OdG 04090,A189185
01149A OK 41120. JUMPING JACK (Rube Bloom featured on Piano)
-PaE E6138,PaG A4553,OdG 04090,A189185
note: Ariel 4352 as ARIEL DANCE ORCHESTRA;
PaE E6138 as PARLOPHONE NOVELTY ORCHESTRA

November 8, 1928
W401299B OK 41162. SWEET DREAMS (Seger Ellis, vocal)
-PaAu A2685
W401300B OK 41146. SOMEDAY, SOMEWHERE (WE'LL MEET AGAIN)(SegerEllis,vocal) waltz.
-PaE R296,PaAu A2670,OdG A189218
W401301B OK 41146. PARADISE (Seger Ellis, vocal) waltz
-PaE R419,Ariel 4429,OdG A189218
note: OK 41162 as NEW YORK SYNCOPATORS;
Ariel 4429 as ARIEL DANCE ORCHESTRA

December 5, 1928
W401426B OK 41159. SWEETHEARTS ON PARADE (vocal)
-PaE R296,PaG B12734,OdG A189211
W401427C OK 41159. EV'RYBODY LOVES YOU (vocal)
W401428A OK 41162. DREAMING OF THE DAY
note: OK 41162 as NEW YORK SYNCOPATORS

January 25, 1929
W401555B OK 41228. I'M CRAZY OVER YOU (Bing Crosby, vocal)
-Od ONY41228,PaE E6148,PaAu A2747,OdF 193314
W401556B OK 41228. SUSIANNA (Bing Crosby, vocal)
-Od ONY41228,PaE R339,PaAu A2790,Ariel Z4364,OdG A221112,
/OdIt 0-10094
W401557C OK 41188. IF I HAD YOU (Bing Crosby, vocal)
-PaE E6148,PaAu A2737,OdG A189234
note: Od ONY41228 as EDDIE GORDON'S ORCHESTRA;
PaE E6148 as WILL PERRY'S ORCHESTRA;
Ariel Z4364 as ARIEL DANCE ORCHESTRA;
W401556B and W401557C were also issued on English Parlophone PMC7006, a 12" long play record

March 22, 1929
W401734B OK 41264. THE ONE THAT I LOVE LOVES ME (Smith Ballew, vocal)
-PaE R401,OdF 193356
W401735B OK 41215. THE WEDDING OF THE PAINTED DOLL
-PaE R367,PaAu A2775,PaG A4572
W401736C OK 41215. THE TOYMAKER'S DREAM (Smith Ballew, vocal)
-PaE R367,PaAu A2775,PaG A4572,B12787,OdG A189251
note: OK 41264 as NEW YORK SYNCOPATORS

May 17, 1929
W401896A OK 41264. NOW I'M IN LOVE (vocal)
-PaE R401,PaAu A2858
W401897A OK 41257. WHEN MY DREAMS COME TRUE (vocal)
-PaE R418,PaG B12841,OdG A189226
W401898B OK 41257. THIS IS HEAVEN
-PaE R418,PaG B12841,OdG A189226

*-- no Nichols heard on OK 41364 January 15, 1930
W403627A OK 41368. BLUE IS THE NIGHT (vocal) /1246
-Pa PNY34035,Od ONY36037,PaE R629,PaAu A2985,OdG A189323,A22-
W490031 OK unrel. BLUE IS THE NIGHT
-Pa PNY34030,Od ONY36035
W403628A OK 41364. TEA FOR TWO (vocal) /1259,PaIt B27206
-Pa PNY34036,Od ONY36038,PaE R605,PaAu A2966,OdG A189315,A22-
W490032 OK unrel. TEA FOR TWO
-Pa PNY34031,Od ONY36036
W403629A OK 41364. I WANT TO BE HAPPY (vocal) /1259, PaIt B27206
-Pa PNY34035,Od ONY36038,PaE R605,PaAu A2966,OdG A189315,A22-
W490033 OK unrel. I WANT TO BE HAPPY
-Pa PNY 34030,Od ONY36036
note: all American Parlophones as ALBERT MASON'S ORCHESTRA

February 25, 1930
W403769C OK 41383. WHEN I'M LOOKING AT YOU (vocal)
-Pa PNY34044,Od ONY36050,PaE R690,PaAu A3034
W403770B OK 41385. MONA (vocal)
-Pa PNY34044,Od ONY36050,PaE E6310,PaIt B27204
W403771B OK 41383. COOKING BREAKFAST FOR THE ONE I LOVE (Annette Hanshaw, vocal)
-PaE R674,PaAu A3014
note: Pa PNY34044 as ALBERT MASON'S ORCHESTRA;
PaE E6310 as THE MOUNTAINEER SERENADERS

April 15, 1930
W403957B OK unrel. DARK NIGHT (vocal)
-Pa PNY34063,Od ONY36070,PaE R725,OdG A221283
W403958A OK unrel. SANTIAGO (vocal)
-Pa PNY34062,Od ONY36068,PaE R725,OdG A221283 ,Ariel 4606
W490060 OK unrel. SANTIAGO
-Pa PNY34066,Od ONY36072
W403959 OK unrel. INTO MY HEART (vocal)
-Pa PNY34069,Od ONY36077,PaE R726,OdG A221284
W490061 OK unrel. INTO MY HEART
-Pa PNY34071,Od ONY36076
note: all American Parlophones as ALBERT MASON'S ORCHESTRA
Ariel 4606 as ARIEL DANCE ORCHESTRA

June 9, 1930
W404214C OK unrel. LIVE AND LOVE TODAY (Scrappy Lambert, vocal)
-Pa PNY34104,Od ONY36112,PaE R741
W404215B OK unrel. SEEMS TO ME (Scrappy Lambert, vocal)
-Pa PNY34105,Od ONY36112,PaE E5194
W404216B OK unrel. ROLLIN' DOWN THE RIVER (Scrappy Lambert, vocal)
-Pa PNY34104,Od ONY36113,PaE R742,E5194
note: Pa PNY34104, PNY34105 and PaE E5194 as ALBERT MASON'S ORCHESTRA

July 11, 1930
W404262B OK unrel. I WONDER HOW IT FEELS (Scrappy Lambert, vocal)
-Pa PNY34114,Od ONY36122,PaE R766
(W100413-1) Ha 1197H. I WONDER HOW IT FEELS ("Webster Moore," vocal)
-Ve 2197V,Di 3197G
W404263B OK unrel. LITTLE WHITE LIES (Scrappy Lambert, vocal)
-Pa PNY34115,Od ONY36122,PaE R743 ,Ariel Z4652
W404264B OK unrel. UNDER THE MOON IT'S YOU (Scrappy Lambert, vocal)
-Pa PNY34114,Od ONY36123,PaE R756
note: Pa PNY34114 and PNY34115 as ALBERT MASON'S ORCHESTRA;
Ha 1197H, Ve 2197V and Cl 3197G as WEBSTER MOORE AND HIS HIGH HATTERS
Ariel Z4652 as ARIEL DANCE ORCHESTRA

August 8, 1930

W404282B OK unrel. GOOD EVENIN' (vocal)
-Pa PNY34122,Od ONY36129,PaE R798
(W100415-) Ha 1202H. GOOD EVENIN' (vocal)
-Ve 2202V,Di 3202G
W404283 OK unrel. TOMORROW IS ANOTHER DAY (vocal)
-Pa PNY34123,Od ONY36130,PaE R784,PaAu A3129,OdG A22130F
(W100416-) Ha 1202H. TOMORROW IS ANOTHER DAY (vocal)
-Ve 2202V,Di 3202G
W404284B OK unrel. WHY AM I SO ROMANTIC? (vocal)
-Pa PNY34123,Od ONY36129,PaE R798
(W100417-) Ha 1200H. WHY AM I SO ROMANTIC? (vocal)
-Ve 2200V,Di 3200G,Lobby 2027P
note: Pa PNY34122, PNY34123 as ALBERT MASON'S ORCHESTRA;
Ha 1202H, Di 3202G as FRANK AUBURN AND HIS ORCHESTRA;
Ve 2202V as RUDY MARLOWE AND HIS ORCHESTRA;
Ha 1200H, Ve 2200V, Di 3200G as WALLY EDWARDS AND HIS ORCHESTRA;
Lobby 2027P as THE PARAMOUNTEERS

October 10, 1930

W150871-2 Co 2317D. THREE LITTLE WORDS (vocal)
-CoE CB203
W195124- Co unrel. THREE LITTLE WORDS
(W100429-1) Ha 1232H. THREE LITTLE WORDS
-Ve 2232V,Di 3232G,Cl 5105C
W150872- Co 2317D. CAN THIS BE LOVE? (vocal)
W404467B OK unrel. IT'S A GREAT LIFE (Smith Ballew, vocal)
-Ps PNY34142,Od ONY36148,PaE R867,OdG A221336
(W100430-) Ha 1234H. IT'S A GREAT LIFE (Smith Ballew, vocal)
-Ve 2234V,Di 3234G
W404468B OK unrel. WHEN KENTUCKY BIDS THE WORLD GOOD MORNING (Smith Ballew, voc)
-Pa PNY34140,Od ONY36149,PaE R823
W404469B OK unrel. I'M PROUD OF YOU (Smith Ballew, vocal)
-Pa PNY34145,Od ONY36152,PaE R832,Ariel Z4671
W404470 OK unrel. SATAN'S HOLIDAY (Smith Ballew, vocal)
-Pa PNY34144,Od ONY36152
(W100441-) Ha 1248H. SATAN'S HOLIDAY (Smith Ballew, vocal)
-Ve 2248V
note: Co 2317D and CoE CB203 as IPANA TROUBADOURS;
Ha 1232H,Ve 2232V, Di 3232G and Cl 5105C as RUDY MARLOWE AND HIS ORCHESTRA;
Pa PNY34140, PNY34142, PNY34144 and PNY34145 as THE DEAUVILLE SYNCOPATORS;
Od ONY36148, ONY36149 and ONY36152 as NEW YORK SYNCOPATORS;
Ha 1234V, Ve 2234V and Di 3234G as FRANK AUBURN AND HIS ORCHESTRA;
Ha 1248H and Ve 2248V as CHESTER LEIGHTON AND HIS SOPHOMORES;
Ariel Z4671 as ARIEL DANCE ORCHESTRA;
on Co and Ha etc issues, vocalist either un-named or, possibly, under pseudonyms

October 24, 1930

W404508B OK unrel. OH WHY (Smith Ballew, vocal)
-Pa PNY34147,Od ONY36155,PaE R844,PaAu A3117
W404509B OK unrel. MY IDEAL (Smith Ballew, vocal)
-Pa PNY34146,Od ONY36154,PaE R867,Ariel Z4690,OdG A221336
(W100438-) Ha 1240H. MY IDEAL (Smith Ballew, vocal)
-Ve 2240V,2287V,Di 3240G,Cl 5178C
W404510 OK unrel. YOU'RE SIMPLY DELISH (Smith Ballew, vocal)
-Pa PNY34148,Od ONY36154,PaE R832
(W100465-) Ha 1265H. YOU'RE SIMPLY DELISH (Smith Ballew, vocal)
-Ve 2265V
W404511 OK unrel. IF I KNEW YOU BETTER (Smith Ballew, vocal)
-Pa PNY34146,Od ONY36155,PaE R891
note: all American Parlophones as ALBERT MASON'S ORCHESTRA;
Ha 1240H, Ve 2240V, Di 3240G as FRANK AUBURN AND HIS ORCHESTRA;
Ha 1265H, Ve 2265V, 2287V, Cl 5178C as LLOYD KEATING'S MUSIC;
Ariel Z4690 as ARIEL DANCE ORCHESTRA;
on Ha etc issues, vocalist either un-named or under pseudonym(s) - "Tom Frawley" on Ve 2287V and Cl 5178C
PaE R891 as NEW YORK SYNCOPATORS

December 18, 1930

W404574B OK unrel. CRYING MYSELF TO SLEEP (Vocal)
-Pa PNY34161,Od ONY36169,PaAu A3147
(W100448-) Ha 1258H. CRYING MYSELF TO SLEEP (vocal)
-Cl 5191C,ReAu G20968
W404575 OK unrel. I'M UP ON A MOUNTAIN (vocal)
-Pa PNY34163,Od ONY36169
(W100461-) Ha 1264H. I'M UP ON A MOUNTAIN (vocal)
-Cl 5201C
W404576 OK unrel. WOND'RING (vocal).
-Pa PNY34163,Od ONY36170
(W100459-) Ha 1263H. WOND'RING (vocal)
-Ve 2279V,Cl 5203C
W404577 OK unrel. WHAT A FOOL I'VE BEEN (vocal)
-Pa PNY34162,Od ONY36170
(W100447-) Ha 1255H. WHAT A FOOL I'VE BEEN (vocal)
-Ve 2283V,Cl 5190C
W404578B OK unrel. TEARS waltz (vocal)
-Pa PNY34165,Od ONY36176,PaE R856,PaAu A3159
(W100449-) Ha 1258H. TEARS waltz (vocal)
-Ve 2282V,Cl 5193C,ReAu G20968
note: all American Parlophones as ALBERT MASON'S ORCHESTRA;
Od ONY36170 as RHYTHM KINGS;
all Harmonys, Velvet Tones, Clarions, Australian Parlophones and Australian Regal as SAM LANIN AND HIS ORCHESTRA

January 26, 1931

W404814 OK unrel. JUST A GIGOLO (vocal)
(W480035) OK unrel. JUST A GIGOLO (vocal)
-Pa PNY34179,Od ONY36187
(W100474-) Ha 1274H. JUST A GIGOLO (vocal)
-Ve 2298V,Cl 5223C
W404815B OK 41491. IT'S A LONESOME OLD TOWN (vocal)
-Pa PNY34175,Od ONY36182,PaAu A3146
(W100473-) Ha 1275H. IT'S A LONESOME OLD TOWN (vocal)
-Ve 2301V,Cl 5222C
W404816 OK unrel. HEARTACHES (vocal)
-Pa PNY34167,Od ONY36184
(W100481-) Ha 1279H. HEARTACHES (vocal)
-Ve 2309V,Cl 5244C
W404817A OK unrel. WHEN YOU WERE THE BLOSSOM OF BUTTERCUP LANE (vocal)
-Pa PNY34177,Od ONY36184,PaE R895,PaAu A3153
(W100479-) Ha 1277H. WHEN YOU WERE THE BLOSSOM OF BUTTERCUP LANE (vocal)
W404818A OK unrel. 99 OUT OF A HUNDRED (vocal)
-Pa PNY34175,Od ONY36183,PaE R894,PaAu A3148,OdG A221336
(W100471-) Ha 1275H. 99 OUT OF A HUNDRED (vocal)
-Ve 2299V,Cl 5220C
W404819A OK unrel. KEEP A SONG IN YOUR SOUL (vocal)
-Pa PNY34174,Od ONY36183,PaE R893
(W100475-) Ha 1274H. KEEP A SONG IN YOUR SOUL (vocal)
note: Pa PNY34174 and PNY34175 as ALBERT MASON'S ORCHESTR
Pa PNY34176, PNY34177 and PNY34179 as GEORGE WELLS HIS ORCHESTRA;
Od ONY36184 and ONY36187 as TON ROCK AND HIS ORCHES
OK 41491 as BUDDY CAMPBELL AND HIS ORCHESTRA;
Ha 1274H,Ve 2298V and Cl 5223C as LLOYD KEATING'S M
Ha 1277H, 1279H, Ve 2309V and Cl 5244C as CHESTER L TON AND HIS SOPHOMORES;
Ha 1275H, Ve 2229V, 2301V, Cl 5220C and 5222C as SA LANIN AND HIS ORCHESTRA

March 2,

(W404868A) OK 41483. WHEN YOUR LOVER HAS GONE (vocal)
-Pa PNY34192,Od ONY36197,PaE R965
(W404869A) OK 41483. YOU DIDN'T HAVE TO TELL ME (vocal)
-Pa PNY34192,Od ONY36198
note: Pa PNY34192 as THE DEAUVILLE SYNCOPATORS;
Od ONY36197 as ED LOYD AND HIS ORCHESTRA;
Od ONY36198 as RAY SEELEY AND HIS ORCHESTRA;
these two sides are renumbered masters from a Harmo session; respectively, they are W151379-2, Ha 1297H, Ve 2329V, Cl 5263C as ROY CARROLL AND HIS SANDS POI ORCHESTRA (also on Ariel Z4747 as ARIEL DANCE ORCHE and W151380- , Ha 1297H, Ve 2328V, Cl 5262C as ROY CARROLL AND HIS SANDS POINT ORCHESTRA;
also recorded, masters W151378/81/82/83 with vocals, issued on Ha, Ve, Cl as SAM LANIN AND HIS ORCHESTRA, masters W495041/42/46/47 without vocals, all issued Pa PNY and Od ONY under various pseudonyms

APPENDIX

Many OKeh masters were released under Sam Lanin's name when, in fact, they were other orchestras. Most of these were on the English Parlophone label but a few peared on both American and German Odeon. The listing which follows is as compl as we can make it and is in chronological order with the original issue and arti or orchestra name in brackets after the tune title.

The Ted Wallace sides are, of course, by Ed Kirkeby groups and The Travelers by Dorsey Brothers; details will be found in Brian Rust's "Jazz Records. 1897-1931" will those of the Fred Rich sessions.

(no Nichols heard on these)

It is just possible that masters W81256 and W81257 are really by a Sam Lanin gro just as the Parlophones lead one to believe; the use of the label name "The Texa for a Lanin side occurs in the October 4, 1927, session (see the main listing). it is often difficult to decide whether or not a session is by any one leader al and it sometimes seems obvious that sides were recorded for release by various m each being nominally the leader or director. Consider the three sides recorded mediately after the two above:

W81258C OK unrel. HIGHWAYS ARE HAPPY WAYS (vocal)
-PaE E5951,PaG B12572
W81259B OK 40884. A NIGHT IN JUNE (Sadie Green, vocal)
-PaE R3416
W81260C OK 40884. IT WAS ONLY A SUNSHOWER (vocal)
-PaE E5951,PaG B12572

The English and German Parlophones are labelled THE MELODY SHEIKS for the first a last of these and this name is very much a Lanin one as the main listing shows. H ever, the OKeh is labelled as being by MIKE MARKEL'S ORCHESTRA and R3416 as by MI MARKEL'S FIRST FOUR HUNDRED ORCHESTRA.

Similarly, label names may well have been used for groups directed by different l ders or contractors; examples abound throughout the listing from October, 1927. label name "OKeh Melodians" is commonly used for Lanin sides but we cannot be sur that all issues under this name are by him. Here are two more sessions which may just rightfully belong in the main listing:

OKEH MELODIANS: *-- no Nichols heard

March 22, 1

W400163B OK 41017. RAIN OR SHINE (vocal)
W400164B OK 41017. FOREVER AND EVER (vocal)

May 16, 1

W400673B OK 41074. MY ANGEL waltz (vocal)
-PaE E6066
W400674A OK 41045. SO DEAR waltz (vocal)
-PaE E6066
W400675C OK 41045. WAS IT A DREAM? waltz (vocal)
-PaE E6051
note: PaE E6051 as COMPETITION ORCHESTRA;
PaE E6066 as WILL PERRY'S ORCHESTRA

We would particularly like to hear from anyone owning a copy of OK 41017 or any r issue as we know nothing beyond the basic details given above.

(CONTINUED ON PAGE 18 Column

BEFORE THE INTERMISSION

At the close of the 1930's the Swing Era was at its peak. Red Nichols had organized a group of young musicians into a precision unit. Their abilities could be heard on Bluebird recordings. They were waiting for the big break that would vault them to the top of public popularity ---- along with the reigning kings such as Benny Goodman, Artie Shaw, and the Dorseys who received their early training under the baton of Nichols some 10-15 years earlier.

1940

The year 1940 was to be 'IT'. The band was booked for a lengthy stay in the "Big Apple" with nightly network radio time from the Famous Door in NYC. They had a contract to record for Okeh. Prosperity was just down the road. Delays in the opening date, however, kept the band on the road longer than anticipated. Discontent was brewing.

Although critics and customers lauded the Pennies while at the Famous Door, the spot closed while the band was on the job. When the spot failed to pay off, friction increased between Red and his handlers, The Frederick Brothers Agency. Again the band had to take to the road. Before leaving New York the Famous Door band recorded four tunes for Okeh on June 11, 1940. The personnel was:

Red Nichols, J. Doug Wood, Hilton Brockman (tp), Al Mastren Jack Knaus (tb), Conn Humphrey, Heinie Beau, Bobby Jones, Ray Schultz (saxes), Bill Maxted (p), Merritt Lamb (g), Frank Ray (b), Harry Jaeger (dm & Vo). Another vocalist with the band was Bill Darnell, but he did not appear on this recording session.

When the band left New York, Joe Andre (ozzi) replaced Humphrey on lead alto, Joe Florentine (tp) took Brockman's chair, and Verne Yonkers (tb) came in for Mastren. Vocalist Bill Darnell, who had been with Red for over three years, joined Al Kavelin's band at this time; Lou Valero (Don Cornell) and Blanche LaBow were added to help on vocals. The group stayed together until a Sunday in August 1940 when Red disbanded at the conclusion of an engagement at Eastwood Gardens, Detroit.

The Detroit Break Up

Red was fed up with the mechanics of the business. He said he planned to lay over a few months in Detroit. DOWN BEAT was quick to headline 'NICHOLS SHORT-CHANGED US! - Pennies Shout as Band Splits". A few days later Nichols provided enough money for each of the boys to go where he wanted to go.

DOWN BEAT reported, "Contract trouble with Frederick Bros. brought AFM prexy Petrillo into the picture. He ordered Red to fill a couple of one-nighters the agency had contracted for him "or else". Red filled them, then took his wife and youngster to the west coast, where he intends to get away from it all for three months." Actually Red and his wife returned to New York to wind up some business.

At the Rice Hôtel Roof, Houston Texas, July 1940 - the featured "Pennies" from Red Nichols' Orch. l to r surrounding Red, Bobby Jones(ts), Frank Ray(b), Billy Maxted(p), Harry Jaeger(dm), Heinie Beau(cl)

Although Nichols was to operate out of Chicago, he maintained two farflung homes --- one in Forest Hills, L. I., New York and another in San Leandro, California. Red still had part of a 7-year contract with the Frederick Brothers Agency to fulfill. Unreliable bookings, last minute changes, etc. were some of the reasons for the unhappy association with the agent.

THE NEW BAND

By December 1940, Red had assembled a band to play several weeks at the Eagles Ballroom in Milwaukee, Wis. During this engagement the band played matinees from noon to 2:00 PM and evenings from 9-1:00 AM and broadcasted through WTMJ. About December 20, Heinie Beau, passing through town on a one-nighter with Tommy Dorsey's band, heard Red at the Eagles and introduced his brother-in-law, Rollie Culver, to Red. Rollie was soon to become the Pennies' regular drummer until the end, nearly a 25-year span.

The exact dates and personnel of Red's Eagles band are not known to me. Autographs on December 29 show the following were in Red's band:

Mickey DeTracey (tp), Vernon Yonkers (tb), Rae DeGeer and Ray Schultz (saxes), John Hynda (p), Bob Harrington (dm), Lorraine Barre (vo)

1941

By this time the National Broadcasting Company had informed bandleaders: "On December 31, 1940, the license agreements between NBC and ASCAP expires. ASCAP has refused to renew them except on terms which are so onerous that we have concluded that we cannot accept them. Without a license it will be necessary for NBC to discontinue playing ASCAP music commencing with the first of next year ...." Another business headache!

Nichols organized the 1941 version of his Pennies in Chicago. The first rehearsal was called for 2:00 PM Saturday, January 25, in a hall on Wilson Ave. Their first engagement was a theater stage show in Gary, Ind. After that they rehearsed some more before going on the road January 31. They had a chartered Greyhound bus for the series of one-nighters which followed. Playing for Nichols were:

Hilton Brockman, Edward "Wilkie" Lavin (tp), Tommy J. King (Vasilaro), William F. "Bill" Siegel (tb), Jack Gaylo (Gagliano) (lead alto), Ray Schultz (tenor), Lester Pinter (Penner) (3rd alto), Bill Maxted (p); William R. "Bill" Huntington (g), Homer Bennett (b), Rolland Pierce "Rollie" Culver (dm), Lorraine Barre (Barrie) (vocalist).

FALSE HOPES

Booking agent problems continued. A 16-week engagement starting March 15 at Armonk, N. Y., as announced in the trade journals, never materialized. Early in April the band rested a week in Atlantic City, N.J. when an engagement fell through because the agent forgot to advertise it.

In mid-April Red's 15-piece band opened at the Boston Raymor Ballroom. Linda Keene, brunet songstress, was featured heavily. Jimmy Pupa (tp), Bill Tresson (tb), and Rae DeGeer (2nd tenor) were added. Jack Gaylo was inducted into the service by his Chicago draft board and the lead alto chair was taken by Joe Andre who quit a radio job in Providence, R.I. to rejoin Nichols. During the Boston stint, Penny Parker from Vincent Lopez's orchestra replaced Linda Keene who joined Muggsy Spanier's group. Miss Parker changed her name to PENNY BANKS so that it would go with Red NICKELS.

MORE PROBLEMS

Then Bill Maxted was rushed to a hospital with a ruptured appendix; Danny Hurd (p) joined. In May, travelling at Indiantown Gap, Pa., the Nichols band bus was in a head-on crash, fortunately no one was injured seriously. On May 22, 1941, while playing a 5-week stay at Walled Lake, Mich., Hurd and Homer Bennett left; Maxted and Frank Ray returned to the band. On June 5 Eddie Lavin (tp) was drafted. They used substitutes, possibly including Ralph Larson of Chicago, until Joe Triscari filled the chair.

CONTINUED ON PAGE 12

AFTER THE FERMATA

Tragedy struck Red Nichols, shipyard worker. On June 6, 1943, his daughter was taken to the hospital. She was diagnosed as incurable. But faith and determination in the small Nichols family worked miracles. Healing set in.

Later in the year Red Nichols was getting back into shape. The Alameda (Calif.) Times Star reported this in their October 14 edition:

"A modern Pied Piper today volunteered to rid Albany (Calif.) of rats by luring them into San Francisco Bay with music literally "out of this world".

Red Nichols, cornetist of "Five Pennies" fame, lives down the road from Albany, offered his services to the neighboring town and set 5:30 PM today, in the middle of main street, for the opening blast.

Red: "The original Pied Piper blew three shrill notes. I quote eminent psychologists. Rats respond to high-pitched sounds, but don't hear low ones at all. I propose to hit a high note with overtones in the superaudible range to get those rats that steal our chickens and raise the dickens."

"I'll give them a come-hither note that'll make them want to do a May pole dance. Then I'll pipe them on down the avenue without a single thing to do, but lead the darned rats away and let them drown in Frisco Bay."

. . . . he was sure he would hit the mating call in harmonics. "If they don't come hither when I blow come-hither, I'll blow so loud I'll convulse them to death."

CASA LOMA

Milton Benny writing in Metronome told the story:

"Early in 1944, Cork O'Keefe offered Red a job with the Casa Loma band. O'Keefe and Glen Gray promised him a 'band within the band' and plenty of solo spots with the full ensemble. Nichols trained east. For six dreary months he sat in the Casa Loma brass section playing monotonous 4th trumpet parts. The 'band within a band' never came; Gray somehow never found time to get it started."

However, Red's beautiful tones and phrasing can be heard on the Glen Gray Deccas of the period. Red is also heard on several transcriptions made by the band, including a 'Memorial to Bix' on VD 774. All this notwithstanding the report on the Jump LP (JL-3) liner notes which says:

A young trumpet player in the Glen Gray band gave Red this advise: You gotta get with it. You're behind the times. Be smart. Sell the cornet and buy a trumpet. Tune it a shade flat and play just a little back of the beat. Get modern, Red!

BIRTHDAY GIFT

Mrs. Nichols told Red by phone she had purchased his birthday present --- a home in Los Angeles. The doctors had suggested the warmer climate would be good for his daughter. That was May 8, 1944.

Red left Casa Loma on June 28, 1944 and was passing through Chicago on his way to the west coast. Red was staying at the Sherman Hotel and met Vic Engle at the Croydon Hotel by chance. They phoned John Steiner to ask 'what's happening?' On a quick impulse they set up a recording date. They used Jack Gardner because they could get his piano and room for the job --- it took place at 503 W. Aldine St. on June 30. It was a tentative deal, but John liked the results immediately and paid off. That trio never worked together before or after the two hours before Red's plane left for the coast.

HAYWOOD HOTEL

Now Red had to wait three months to get back into the Union. L.A. made his fifth Union membership. By September the New Pennies began a 3-month job at the Haywood Hotel in downtown Los Angeles, and Red began his six month work out period for his Union card. The opening night band was:

Red Nichols (c), George Potter (cl), Don Lodice (ts),
Milt Raskin (p), Gene Englund (b), Howard Robbins (dm)

Since Red was not formally a member of Local 47 in L. A. yet, he could not contract the job himself. He asked Drew Page, then playing with Wingy Mannone, to be the contractor. Wingy would not let Drew go so someone else did the honors. When the band opened, Wingy said for Drew to go ahead and play with Red. After a day or two Page replaced Potter. Early in the job Earl Sturgis became fitted to the piano stool. Just before they closed, Page left to join Freddy Martin; a clarinetist by the name of Hartwood finished the engagement.

About this time Dave Dexter, Jr. got the Pennies back on wax --- both transcriptions and for Capitol.

Before Xmas the Pennies moved to Topsy's Club in Southgate and stayed until mid-April 1945. Here's the line-up:

Red Nichols (c), Johnny Schmidt (cl), Don Lodice (ts),
Earl Sturgis (p), Gene Englund (b), Ted Tillman (dm)

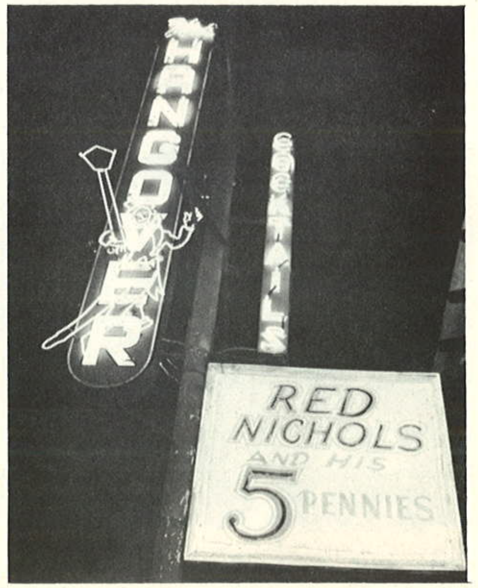
On May 3, 1945, Red & Pennies Heinie Beau (cl), Herbie Haymer (ts), Paul Leu (p), and Thurman Teague (b) did a one-nighter at the El Morocco Club in Hollywood at 1551 N. Vine St. The band was really great and the management wanted the band steady. Rollie Culver (dm) was playing with Dale Cross' band at the Morocco and stayed on when Red came in later in May.

L. A. BASED

From the until 1948 the Pennies played mostly at the Morocco. Then till 1951 they were featured at the Hangover Club. With yearly excursions to the northwest, the L. A. area remained home. However, there were frequent jobs in San Francisco, Phoenix, Reno, and Las Vegas. Mike Lyman's, Sarnez, Zebra Room of the Sheraton West, and Marineland were some of the places where the Nichols groups had long or repeated stays. By 1959 they ventured east to NYC and two very successful stops at the Roundtable.

By the 1960's the Nichols horn was available on Capitol LP's, could be heard periodically on local TV plus several top flight network shows, in a film based on his life, on transcriptions and telescriptions, and in person at leading niteries across this great land of ours. The notes were flying high.

The in-person version ended at the Top of The Mint in Las Vegas, June 28, 1965.



Courtesy of Duncan P. Schiedt

THE MEANDERING MACGREGORS

Shortly after Red Nichols and his Five Pennies returned to the business, Dave Dexter, Jr. of Capitol Records got them back on wax. The trade journals reported that the test pressings impressed C. P. MacGregor and he signed the Nichols crew for 80 transcriptions. At the time this information had little significance from a discographical standpoint, since the sides would not be available for commercial release.

Later on TOPS RECORDS bought 1000 MacGregor masters at $5 per and put them on low priced LP's sold through chain stores. When TOPS brought out LP L-1594 entitled "Five Pennies" in February 1958, Red (along with others) brought court action to the record company. Sales of TOPS were halted. The contention being that these tunes were made to service radio stations with electrical transcriptions. When they were made 10-12 years earlier the masters were adequate for radio stations, but they were not representative of the current band.

A court settlement followed --- actually the musicians were paid for another recording session. The LP was released officially in August 1958.

Look at the photo insert for the TOPS LP jacket. Not only were the masters pilfered, in a sense, but so was the jacket photo. About a year earlier, RCA Victor planned to reissue Bluebird masters by Nichols and had Red pose for cover photos. After RCA made their selection, the photographer must have sold the leftover photos to TOPS for one of these appears on the cover.

Nearly five years passed when ten of these same MacGregor masters showed up on Craftsman LP C-8064(see insert).

Then Tiara LP TMT-7551 hit the supermarkets. Look at the jacket cover(see photo insert). Here's another one of the pirated poses Red made for RCA. That, however, is not the end of the hoax. Only three of the tunes, from MacGregor masters, are by Nichols. Although the album information tells the listener that these are by Nichols, RED NICHOLS DOES NOT APPEAR ON THE REMAINING TUNES.

After this a new batch of MacGregor masters showed up on Stardust LP SD-122. Where will the next MacGregors appear? Perhaps there are others that have eluded me! So the scoreboard looks like this:

MacGregor Master	(1) TOPS L-1594	(2) Craftsman C 8064	(3) Tiara TMT 7551	(4) Stardust SD-122
Should I	x	x	x	
At Sundown	x	x	x	
Over The Rainbow	x	x		
Blue Jay	x	x		x
Java Junction	x	x		x
C Jam Blues	x			x
Whispering	x	x	x	
Rocking Chair	x	x		
Parade of the Wooden Soldiers	x	x		x
Lazy River	x	x		
The Penny Jumps	x	x		x(5)
Melancholy Baby	x			
Battle Hymn of the Republic				x
Sweet And Low				x
Camptown Races				x
Midnight Blues				x
Royal Garden Blues				x

(1) Red Nichols and his 5 Pennies
(2) The Pennies Jump - Red Nichols and his 5 Pennies
(3) Red Nichols
(4) Red Nichols and his "Five Pennies"
(5) Tune labeled "The Bunny Jumps"

Then there is a DOWNBEAT PROGRAM H-7-127 transcription by Red Nichols and His Five Pennies, probably dating around 1945, produced in Los Angeles, California, by Armed Forces Radio for service men. The production would have the listener believe the Pennies were in a studio cutting the session. Only Red himself was in the studio with an announcer; the tunes they introduced actually were MacGregor ET's.

Contents of Program	Tune from Mac ET
Part of "The Penny Jumps" used as theme	Mac 6
It Had To Be You - Wynne Fair(vo)	Mac 212
Dancing on the Ceiling - Helen Graeco(vo)	Mac 614
Together	Mac 107
You Got Me Where You Want Me - Wynne Fair(vo)	Mac 580
Melancholy Baby - featuring Herbie Haymer	Mac 113
Let Me Dream	Mac 614
Waiting - Helen Graeco(vo)	Mac 6
Rose Room	Mac 614

Here are the 'fishy' aspects of this program. Red never used "The Penny Jumps" as a theme. Then too, since Red employed a small group, he would hardly use two different gal vocalists on the same date.

Red hesitates considerably on introducing the Pennies before "Dancing on the Ceiling" as:

Earl Sturgis(p), Herbie MacHaymer(ts), Johnny Schmidt(cl), Rollie Culver(dm) and Gene Englund(b).

This is almost certainly not the correct line-up. Rollie Culver, for example, joined after Helen Graeco sang with the group; by this time other personnel changes had taken place.

Below are listed all the MacGregor issues known to me. The listing apparently still has some omissions. Apparently many of these were also issued by United Transcribed System of Toronto, Hollywood, and New York.

BMI 6 (MM 0668)
The Penny Jumps
Blue Jay
Cactus Polka - Helen Graeco(vo)
Waiting - Helen Graeco(vo)

BMI 7 (MM 0679)
Sweet And Low
You Belong To Me - Wynne Fair(vo)
Camptown Races
Midnight Blue

BMI 8 - also United 1516
Rockin' Chair
Georgia on My Mind - Wynne Fair(vo)
Parade of the Wooden Soldiers
Lazy River

BMI 19 (MM 0800) -also LB 244 and United 1651
When Johnny Comes Marching Home Again
Ida
So It Goes
Battle Hymn of the Republic

BMI 24 - also LB 293
Frenesi
Where There's You There's Me - Dottie O'Brien(vo)
Baia
All The Cats Joined In - Dottie O'Brien(vo)

BMI 27 - also LB 324 and United 1730
Who If Not You - Dottie O'Brien(vo)
Waltz In C# Minor
Sleep Tight Tonight - Dottie O'Brien(vo)
Brahms Hungarian Dance

LB 107 - also United 1464
The Naughty Waltz
Together
Pennies From Heaven
Tin Roof Blues

LB 113
Love Me or Leave Me
Melancholy Baby
Things Ain't What They Used To Be

LB 127 - same as LB 614

LB 129 - same as BMI 7

LB 140 (MM 0680)
Singin' Down The Road - Wynne Fair(vo)
The Sheikie Man - Wynne Fair(vo) & Red
Wolverine Blues
She Shall Have Music

LB 141 (MM 0681) -also United 1498
Wail of the Winds
Royal Garden Blues
The Trolley Song - Wynne Fair(vo)
Whispering

LB 147 (MM 0670)
Beale St. Blues
Get Happy
At Sundown

LB 168 (MM 0636) -also United 1517
You're My Everything
Cheerful Little Earful
Come Home - Wynne Fair(vo)
Missouri Waltz

LB 202 (MM 0750)
The Very Thought of You
Love Is The Sweetest Thing
Dardanella
When My Sugar Walks Down The Street

LB 211 (MM 0760)
Easy Street
I'm On Your Waiting List - Betty Taylor(vo)
Perfidia
Stranger In Town - Betty Taylor(vo)

LB 212
It Had To Be You - Wynne Fair(vo)
If I Loved You
Little By Little
Should I

LB 244 - same as BMI 19

LB 246 (MM 0801) -also United 1650
Young Man With a Horn - Betty Taylor(vo)
Let It Snow - Betty Taylor(vo)
Stars Fell on Alabama
Personality - Betty Taylor(vo)

LB 292 (MM 0841) -also United 1688
Theme - Wail of the Wind
What Is This Thing Called Love
Over The Rainbow
Begin The Beguine
C Jam Blues

LB 293 - same as BMI 24

LB 324 - same as BMI 27

LB 326
Easter Parade
Hour of Parting
Morning Glory
Route 66 - Dottie O'Brien(vo)

(CONTINUED ON NEXT PAGE)

BEFORE THE INTERMISSION (Cont'd from page 9)

The war year's demand on personnel presented another big business headache for travelling bands. Bill Huntington (g) left when they closed Walled Lake. Early in July Bill Maxted joined Will Bradley's Orch. and Gene Nelson from Minneapolis took over the piano stool. Brockman, too, was no longer with the band and Triscari took up the first trumpet book.

On August 1, 1941 the Nichols crew opened at the Melody Mill Ballroom in Riverside, on the west side of Chicago, Ill. Warren Smith (tb) was added for this engagement. They played Wednesday, Friday, Saturday, and Sunday, broadcasting six times weekly over WBBM of the Columbia network.

Red disbanded when they closed on September 21, 1941 and stored his PA and amplifier system upstairs at Melody Mill. When Red returned for it in 1944 with John Steiner, the equipment was gone.

THE MINNEAPOLIS BAND

Next, Nichols took over the leadership of Allyn Cassel's band from Minneapolis. All the Cassel men were taken in, with Allyn playing his usual position on 4th sax. Apparently their first location job was at the Aragon Ballroom, Houston, Texas, October 11-21, 1941. Billed as RED NICHOLS AND HIS FAMOUS 14 PIECE ORCHESTRA. Penny Banks, vocalist, opened this engagement; a week later Margaret Reed became the vocalist.

1942

There are press reports that Nichols was playing an extended stretch at Topsy's Cafe in Hollywood, California for the remainder of the year. This I have not yet been able to verify, for it appears that one-nighters were the main fare. In January the band was touring through the midwest on one-nighters. Red opened at the Deshler-Wallick Hotel in Columbus, Ohio on January 26, 1942. Don Plumby joined at this time and supplied the following personnel:

Red Nichols (leader & cnt), Harold Moe, Russ Bodine (tp), Don Plumby, Leonard Childers (tb), Gordon Hart (alto), unknown (alto), unknown (tenor), Allyn Cassel (bar.), Spanky Andrews (p), unknown (st. b.), Gubby Markuson (dm), Margaret Reed (vo). Bodine & Andrews also handled vocals. Vocal Group consisted of Miss Reed, her husband Childers, Plumby and Bodine.

When the band was at the Houston Aragon, Margie Little (vo) and her husband Austin Little (ts) became friends with Red and the boys. Austin did some arranging for Red's band. Austin joined the band after they left Houston, possible when in Columbus. Closing night at the Deshler was March 7, 1942.

COMES THE INTERMISSION

March 9, 1942, Red's orchestra opened at Lantz's Merry-Go-Round in Dayton, Ohio. Margie Little was offered the vocalist job and joined for this opening. The band closed at Lantz's on April 19, 1942. At this point Red closed his music books, sold the band intact to Anson Weeks, and moved to the west coast. Here he started his 'intermission' as a shipyard worker. Actually his plans to enter a branch of the military service never materialized --- he was turned down because he needed a hernia operation.

The trade journals of the day present a confusing picture. Band routings show both the Nichols and Weeks orchestras playing different locations the remainder of April and early May. On May 8, 1942, for example, both these bands were scheduled to play a college date at Greely, Colorado.

Who was fronting which band is not known to this writer. However, before this Anson Weeks was in an automobile crash. While he was recuperating, Don "Ike" Ragon fronted the band. When Weeks phoned Ragon to keep the band because he was taking over the Nichols outfit, Ike hollered 'stinking deal' to the press. So at Greely we could hardly expect Ragon fronting the Weeks band with Anson waving the baton before the Nichols' crew. Let's assume the newsprint is in error again.

It's certain that Red left the business right after the Lantz' Merry Go-Round job. The intermission is on.

THE FIVE PENNIES PAPERBACK (Cont'd from page 14)

* It's true a relative phoned Red that his daughter was dead, but on June 6, 1943 Red didn't have a police escort to speed him to the hospital.
* In the hospital awaiting word of Dorothy's progress, Bobbie is quoted "You live with a man for eight years . . . . " Dorothy was more than eight -- from 1927 to 1943 is more than 8 years.
* At this point Red was yet to record "Battle Hymn of the Republic" so it was not a good seller as yet.
* Red did not throw a comet off the Golden Gate bridge in his moment of deepest gloom.

Chapter 7

* When Red was working in the Shipyard, he didn't have a tour lined up or a band under contract.
* When Dorothy was in the hospital, Red wasn't a clown and entertainer for the other children.
* Bobbie bought a house in Los Angeles on May 8, 1944 as an anniversary present for Red. She told him the news by phone for he was in New York with Glen Gray's Orch.
* The elaborateness of rigging the house and play area for Dorothy's exercises was exaggerated considerably.

Chapter 8

* Dorothy's 16th birthday was in 1944 -- a bit later than implied since the chapter starts, "Now America was in the war."
* Details of the 16th birthday party, as well as Capt. Glenn Miller's visit to the shipyard, were mostly figments of imagination.
* Red heard Glenn Miller first with Boyd Senter, not Senner.

Chapter 9

* Red's reminiscing as he listened to his old records is quite factual but when he enters the party fiction begins -- his wife couldn't accompany him on piano and cornet players can't split even a soft lip that easily.

Chapter 10

* The announcement that Red and Bobbie were going to Europe in the twenties never materialized.

Chapter 11

* They didn't take a weekend off to go to Los Angeles on their wedding anniversary so that episode at the Brown Derby restaurant never happened.

Chapter 12

* As stated before, there was no Tony Valani in real life.
* On opening night old friends and musicians were there, but not Louis Armstrong and the Pennies described in the story.

If you enjoy easy, entertaining reading "The Five Pennies" is recommended. If you haven't seen Danny Kaye's portrayal of the Nichols story on the screen, make an effort in that direction. In the past year the movie was released for TV viewing. The movie is a delightful, heartwarming, engrossing musical suitable for the entire family.

LB 580
My Ideal
It Had To Be You
You Got Me Where You Want Me - Wynne Fair(vo)

LB 614
Dancing on the Ceiling - Helen Graeco(vo)
Java Junction
Let Me Dream
Rose Room

Now here's the problem! What group made what tune on what date? Try as I might for over ten years I have not been able to get this information. I've contacted all involved. Piecing data together, using the vocalists as guidelines, the dates of Heinie Beau's arrangements, and a tin ear, I offer the following discography. Remember much of it is put together on GUESSWORK and for only those tunes I've had the opportunity to review.

* * * * *

The Pennies apparently made their first MacGregor session in early October 1944 if Drew Page recalls correctly that he made such a session.

Probable Personnel: Red Nichols(c), Drew Page(cl), Herbie Haymer(ts), Earl Sturgis(p), Gene Englund(b), Bud Combine(dm), Wynne Fair(vo).

Assuming this session had several tunes with vocals - here are two candidates with Miss Fair:

It Had To Be You	-LB 212
You Got Me Where You Want Me	-LB 580

Without vocals:

Theme - Wail of the Wind	-LB 292
Dardanella	-LB 202

The following tunes with Wynne Fair(vo) I have not heard, except "Georgia" which seems to have the personnel as given. If the clarinet player sounds like Drew Page they belong in the above group; if Heinie Beau can be singled out they were probably recorded with the Morocco Club Band of May, June, or July 1945 as follows:

Red Nichols(c), Heinie Beau(cl), Herbie Haymer(ts), Paul Leu(p), Thurman Teague(b), Rollie Culver(dm).

Tunes:

Georgia on My Mind	-BMI 8
You Belong To My Heart	-BMI 7
Singin' Down The Road	-LB 140
The Sheikie Man	-LB 140
The Trolley Song	-LB 141
Come Home	-LB 168

Gene Englund feels that Dave Coleman was on at least one MacGregor session. This would have been late October to the end of 1944. If this is true, it could be a session without vocals, with the first group of Wynne Fair vocals, or with Helen Graeco vocals. Probable personnel follows:

Red Nichols(c), Johnny Schmidt(cl), Herbie Haymer(ts), Earl Sturgis(p), Gene Englund(b), Dave Coleman(dm).

Possible tunes with Helen Graeco(vo):

Cactus Polka	-BMI 7
Waiting	-BMI 7
Dancing on the Ceiling	-LB 614

Without vocals:

Ida	-BMI 19	
Battle Hymn of the Republic	-BMI 19	-Hugo Montenegro arr.
Together	-LB 107	
Pennies From Heaven	-LB 107	
The Naughty Waltz	-LB 107	

The tenor sax on "Ida" seems to have more of a Don Lodice flavor than Herbie Haymer.

A long time ago I was given the following "unknown" transcription data as a 'first session'. The personnel is that of Red's band playing at Topsy's. Since Coleman left in January and the tenor sax man was with the group only two weeks, the date probably is February or March 1945 for the following:

Red Nichols(c), Johnny Schmidt(cl), Ralph Roselund(ts), Earl Sturgis(p), Gene Englund(b), Ted Tillman(dm).

At Sundown	-LB 147	Beau Arr. 11/23/44
The Penny Jumps	-BMI 7	Beau Comp. & Arr. 11/29/44
Beale Street Blues	-LB 147	
Rose Room	-LB 614	
Get Happy	-LB 147	
Royal Garden Blues	-LB 141	

Here is a tune that may have been made **early** 1945 because of the timing on the Heinie Beau arrangement, but it does not seem to include Herbie Haymer(ts):

Blue Jay	-BMI 6	Beau Arr. 12/6/44

Then the following was given as a second session for these "unknown" transcriptions. Timing would place this after May 1945, after the group opened at the Morocco Club:

Red Nichols(c), Heinie Beau(cl), Herbie Haymer(ts), Paul Leu(p), Thurman Teague(b), Rollie Culver(dm).

Whispering	-LB 141	Russ Hoier Arr. - 1945
Java Junction	-LB 614	Beau Arr. 11/25/44
Love Me or Leave Me	-LB 113	
Things Ain't What They Used To Be	- LB 113	
Melancholy Baby	-LB 113	
Let Me Dream	-LB 614	

Thurman Teague recalls Johnny Black(p) on one of the early sessions as the only change in the above personnel. Black, however, claims he never recorded for Nichols. The following tunes also seem to fit in about this time, but identification of the pianist has been impossible.

Rockin' Chair	-BMI 8	Beau Arr. 2/23/45
Parade of the Wooden Soldiers	-BMI 8	Beau Arr. 2/21/45
Lazy River	-BMI 8	Beau Arr. 2/10/45
The Very Thought of You	-LB 202	
Love Is The Sweetest Thing	-LB 202	
When My Sugar Walks Down the Street	-LB 202	
What Is This Thing Called Love	-LB 292	

Betty Taylor apparently replaced Wynne Fair as vocalist in the Club Morocco Band about the fall of 1945. So the same group made these tunes with Betty Taylor vocals:

I'm On Your Waiting List	-LB 211
Stranger in Town	-LB 211
Young Man With a Horn	-LB 246
Let It Snow	-LB 246
Personality	-LB 246

Without vocals:

Stars Fell on Alabama	-LB 246

Because of the date Heinie Beau made the arrangements, the Morocco Band must have recorded these tunes in the October-November 1945 period:

Should I	-LB 212	Beau Arr. 8/21/45
C Jam Blues	-LB 292	Beau Arr. 9/23/45
Begin the Beguine	-LB 292	Montenegro Arr.
Sweet And Low	-BMI 7	
Camptown Races	-BMI 7	
Midnight Blue	-BMI 7	
Frenesi	-BMI 24	

Any MacGregor transcriptions made in January, February, March 1946 probably had the following personnel:

Red Nichols(c), Rosy McHargue(cl), Al Pellegrini(ts), Pete DeSantis(p), Thurman Teague(b), Rollie Culver(dm).

Possible tunes:

When Johnny Comes Marching Home Again	-BMI 19
So It Goes	-BMI 19

If MacGregors were cut in April, May, or June of 1946, the probable personnel was:

Red Nichols(c), Hymie Gunkler(cl), Don Lodice(ts), Al Pellegrini(p), Thurman Teague(b), Rollie Culver(dm).

Possible tunes:

Easter Parade	-LB 326
Hour of Parting	-LB 326
Morning Glory	-LB 326

The Pennies toured to San Francisco in July and August 1946. On their return, according to Dottie O'Brien, she made one MacGregor session with the touring band. These have a Dottie O'Brien vocal so the personnel should be:

Red Nichols(c), Jo Jo Huffman(cl), Don Lodice(ts), Pete DeSantis(p), Thurman Teague(b), Rollie Culver(dm).

Where's There's You There's Me	-BMI 24
All The Cats Joined In	-BMI 24
Who If Not You	-BMI 27
Sleep Tight Tonight	-BMI 27
Route 66	-LB 326

One bit of confusion on this session, Heinie Beau feels he can identify himself on the first tune and that Herbie Haymer can be heard on the second.

In the fall of 1946 the following group probably recorded the tunes indicated:

Red Nichols(c), Heinie Beau(cl), Herbie Haymer or Don Lodice(ts), Pete DeSantis(p), Thurman Teague(b), Rollie Culver(dm).

Over The Rainbow	-LB 292	Beau Arr. 6/28/46
Baia	-BMI 24	

HELP! Help Wanted! ----- to complete the discography of RED NICHOLS AND HIS FIVE PENNIES on MacGregor ET's.

THE FIVE PENNIES PAPERBACK ---------
REMOVING ITS POETIC LICENSE

When Grady Johnson wrote the paperback version of "The Five Pennies" he did a professional job. The story, subtitled "The Biography of Jazz Band Leader Red Nichols" and "Containing a novelization of Dena Picture's Paramount release in VistaVision and Technicolor", was well written and makes for interesting reading. The first printing was May 1959, a Dell First Edition, B128, published by Dell Publishing Co., Inc., 750 Third Ave., NYC.

Since this is a biography, the first question that comes to mind is 'how factual is it?' Red Nichols told me the story was about 75% fact and 25% fiction. Depending on the weight given various statements when doing the mathematics, the answers could vary widely.

First of all, let's get the truths out of the way. There was a young, redheaded, cornet player from Ogden, Utah, who came to the Big Apple in the early twenties. His name was ----- Loring Nichols. He made a tremendous musical impact in the big city. He was in constant demand and played, at one time or another, for just about every musical director of the day -- in person or on records. He organized his own recording groups. He directed the music for Broadway shows, radio shows, and led many traveling dance bands. He left the music business in the early forties and returned a few years later. He married a wonderful woman who gave birth to his daughter. His daughter contracted polio; her recovery was miraculous (and today is the mother of three healthy children).

Such cold facts needed the Hollywood embellishment before they emerged as a screenplay. The resultant movie, "The Five Pennies", was top notch and delightful entertainment. So for the purist, where does the story deviate from fact?

Chapter 1

* The year was 1923, not 1924; so Red was 18, not 19.
* By this time he had met Bix Beiderbecke but not Miff Mole.
* Red's style had not emerged as yet. That came after the Pelham Heath Inn -- maybe a year or so later.
* He was hardly a 'hayseed' and the Culver students didn't persecute him for his Mormon beliefs (see "Small Change" this issue).
* He saw his horseblanket jacket before New York when playing with THE SYNCOPATING FIVE in Atlantic City, N.J.
* There was no Will Paradise in real life --- remember, Red took his own group to Pelham Heath Inn; he actually came to NYC to fill a chair in an existing band.
* Red played first time with Jimmy Dorsey when they were members of the CALIFORNIA RAMBLERS in 1925.
* The drummer, Tony Valani who became his fast friend and manager, is fictional.

Chapter 2

* Red didn't meet Bobbie Meredith, his wife, on that first trip to New York -- he didn't begin dating her until 1926 in Atlantic City (when the "Vanities" was trying out before NYC).
* The setting is entirely fictitious -- Red didn't see Louis Armstrong in a New York speakeasy. In the fall of 1924, Red was with Sam Lanin's Orch. at the Roseland Ballroom; playing opposite them was Fletcher Henderson's Orch. with Satchmo.

Chapter 3

* The story about Red and Bix is basically accurate.
* Red's roommate who married Hannah Williams was Charlie Kaley, the vocalist.
* Red and Bobbie were married May 8, 1927. Red was with Paul Whiteman's Orch.; PW was best man. They all had breakfast at the Astor after which Red, not Pops, took Bobbie home. Red did have a commitment later for PW was in a Broadway show with matinee and night performances plus doing dinner shows at his own club.
* It's true that Red and Bing Crosby stopped between dates (the matinee and 6 PM dinner show at the Palais Royal) to say hello to Bobbie. She did drive Red's automobile home to her mother in Brooklyn, but not because she was burned up -- only to pass the evening while Loring was at work -- PW played at the club until 2 AM.

Chapter 4

* Red's wife never sang with a band -- the entire episode is false.
* Red never walked out on a number he didn't like -- or hit a band leader such as Will Paradise.

Chapter 5

* Red did have a 25¢ "mistake kitty" for his band members. They also had to bring a pencil with an eraser; however, that was in the 30's.
* Jimmy Dorsey and Dave Tough could hardly be betting on Bobbie's pregnancy for neither were in the band at the time. Daughter Dorothy was born May 30, 1928.
* The band wasn't scheduled to open in Pittsburgh on Friday after Dorothy was born. Actually, at this time Red was in on a 50-50 deal with Don Voorhees and working in New York.
* The night Bobbie came home from the hospital, he did not spend it in the 47th St. Police Station jail for hitting a cab while under the influence of liquor.
* While baby Dorothy and Red's wife did travel with the band, the story is embellished out of all proportions.
* In Sept. 1928 Red entered into a partnership with Cass Hagan to tour to the west coast. They opened Fatty Arbuckle's Club Dec. 2, 1928 and stayed most of January.
* When they were in San Francisco, nor at any other time, did small Dorothy rehearse a song with the band.
* Bobbie didn't leave Dorothy in S.F. to attend a friends wedding in Las Vegas -- so the poker playing incident, which lead Red and daughter to sneak out to hear 'uncle Louie', didn't exist. Red wasn't at the Mark Hopkins Hotel while Louie was at a waterfront joint.
* They didn't sign for a 10-month tour when in San Francisco; Artie Shaw did not join until the summer of 1931.

Chapter 6

* Personnel of 1929 road band as given except Tommy Coonan should be spelled Tommy Thunen; add Max Kaminsky (tp). Actually this group toured before the Broadway show "Strike Up The Band". According to Kaminsky's book "My Life In Jazz", Pete Peterson and Herb Taylor were the trombonists and Sammy Levitan should be added on bass.
* Actually, Bobbie was born in Danville, Ind. but moved to Memphis when quite young. She lived with foster parents, an aunt and uncle. He was a contractor and builder who moved to Brooklyn because the work was there. This is how Bobbie came to live in Brooklyn.
* In 1935, Red bought a home in Forest Hills, L.I., 10548 67th Drive, New York.
* It wasn't until 1939 that Dorothy went to school in S.F.
* Red was booked by Frederick Brothers Music Corp. of Kansas City. He had signed a contract. When the agency wasn't getting Red the kind of bookings he wanted, Red tried to break the contract. The Union ruled that Red had to play out his contract, which was disastrous financially. (See "Before The Intermission" in this issue for details)
* The movie implies that Red left the music business to nurse polio-stricken Dorothy back to health -- the paperback is more accurate in this regard.

CONTINUED ON PAGE 12

A RED NICHOLS DISCOGRAPHY

(See sessions of September 1959)
Red's Pennies who made the State Department tour to the Near East the beginning of 1960. l to r - Pete Beilmann(tb), Joe Rushton(b sax) Bill Wood(cl), Rollie Culver(dm), Al Sutton(p), and Red.

SINCE 1956

A RED NICHOLS DISCOGRAPHY Since 1956

Issue 12 of Record Research contained a detailed Modern Red Nichols Discography since 1940. The last sessions reported were by RED NICHOLS AND HIS FAMOUS PENNIES for Capitol in September 1956. Other more recent appearances of Nichols on records follow:

1. October 5, 1956 - Hollywood, California

THE ANDREWS SISTERS(PATTY, MAXENE and LAVERNE) with Orchestra under the direction of VIC SCHOEN

Red Nichols, Mannie Klein(tp); Jack Teagarden(tb); Bob(Babe) Russin, Ed Rosa(sax); Vincent Terri(g); Jack Ryan(b); Ernie Hughes, Nick Fatool(dm); Al Lapin(contractor).

15974	Rancho Pillow	-Cap W-790, EAP 2-790
15975	Beer Barrel Polka	- " , EAP 1-790
15976	(Boogie Woogie) Bugle Boy	- " , EAP 2-790
15977	Rum and Coca Cola	- " , EAP 1-790

Cap W-790 titled "The Andrews Sisters in Hi-Fi"

2. c. February, 1957 - Hollywood, California

"Stars for Defense" Dixieland Jamboree - Program No. 34

Red Nichols, Charlie Teagarden, Dick Cathcart, Conrad Gozzo, Frank Beach, John Best(tp); Jack Teagarden, Moe Schneider, King Jackson, Murray McEachern, Warren Smith, Bill Schaefer(tb); Benny Carter, Chuck Gentry, Wayne Songer, Matty Matlock, Eddie Miller, Babe Russin(saxes); Al Hendrickson, Nappy Lamare(g); Stan Wrightsman, Al Pellegrini(p); Morty Corb(b); Phil Stephens(tuba); Jack Sperling, Nick Fatool(dm); Bob Crosby(conductor & M.C.); Don Rickels(announcer).

Eddie Miller featured on clarinet on first tune.

RR-23623 (March Theme) South Rampart Street Parade
(F-77163) Basin Street Blues - Jack Teagarden(vo)
Milenberg Joys(March Theme)

Recorded live for release on 16-in. transcriptions by Federal Civil Defense Administration. Special pressings were also made on 12-in. LP's for reference file and for each musician. On 12-in. LP Part I included the first two tunes; Part II contains the third tune.

3. June 24, 1957 - Hollywood, California

RCA LP "The Best of Eddie Cantor". Music arranged and conducted by HENRI RENE. Vocal arrangements by Bill Thompson. Originally issued on Vik LX-1119 with spoken voice track introduction by Cantor; intros were deleted when reissued on Camden CAL-531

Bobby Guy, Pete Candoli, Red Nichols(tp); Frances Joe Howard, Pete Beilmann(tb); Ted Nash, Jules Kinsler, Dave Harris, Lawrence Wright(reeds); John "Curley" Williams, Jr(p); Perry Botkin(bjo/g); Country Washburne(st. b.); John Cyr, Max Albright(dm & effects).

H4PB-3096	Waiting For The Robert E. Lee	Side	2	-Track	1
" -3097	Ballin' The Jack	"	2	"	4
" -3098	If You Knew Susie(Like L Know Susie)	"	1	"	2
" -3099	Josephine Please No Lean on the Bell	"	1	"	5

4. June 25, 1957 - Hollywood, California

RCA LP "The Best of Eddie Cantor" continued

Bobby Guy, Pete Candoli, Red Nichols(tp); Matty Matlock(cl); Wilbur Schwartz, Jules Kinsler, Lawrence Wright(saxes); Curley Williams(p); Perry Botkin(bjo/g); Country Washburne(st.b.); John Cyr, Max Albright(dm & effects), plus 8 violins, and Bill Thompson Singers - Loulie Jean Norman, Sue Lyttle, Peggy Clark, Ralph Brewster, and Tom Kenny.

H4PB-3100	Ain't She Sweet	Side	2	-Track	5
" -3101	Makin' Whoopee	"	1	"	3
" -3102	Margie	"	2	"	2
" -3103	Ida, Sweet as Apple Cider-vocal group	"	2	"	3

5. June 26, 1957 - Hollywood, California

RCA LP "The Best of Eddie Cantor" continued.

Red Nichols(c); Pete Beilmann(tb); Matty Matlock(cl); Babe Russin(saxes); Curley Williams(p); Perry Botkin(bjo); Country Washburne(tuba); John Cyr(dm); Bill Thompson Singers

H2PB-3104	Baby Face - vocal Group	Side	2	-Track	6
" -3105	Ma(He's Making Eyes at Me)-vocal gr.	"	1	"	6
" -3106	Yes Sir, That's My Baby - vocal gr.	"	1	"	1
" -3107	How Ya Gonna Keep 'Em Down on the Farm	"	1	"	4

6. Late 1957 - Hollywood, California

"The Navy Swings" Transcriptions. Four programs recorded at one 3-hour session at Universal

Red Nichols(c); Moe Schneider(tb); Bill Wood(as/cl); Joe Rushton(b sax); Bobby Van Eps(p); Rollie Culver(dm) with Marion Morgan - vocalist.

Program I (F79707)	Dixie It's a Foggy Day -Morgan(vo) Corky Marry a Rich Woman - Morgan(vo)
Program II (F79708)	Fidgity Feet Come Rain or Come Shine - Morgan(vo) Bugler's Lament Shooting High - Morgan(vo)
Program III (F 79709)	Parade of the Pennies My Funny Valentine - Morgan(vo) Maple Leaf Rag I've Got a Crush on You - Morgan(vo)
Program IV (F 79710)	Lassus Trombone Star Dust - Morgan(vo) Blues at Midnight Almost Like Being In Love - Morgan(vo)

Navy Swings Demonstration record F 81293 has a small bit of "Parade of the Pennies" from Program III above.

7. April 12, 1958 - Hollywood, California - 2:00 PM Saturday

RED NICHOLS AND HIS FIVE PENNIES

Red Nichols(c); Moe Schneider(tb); Jackie Coon(mellophone); Wayne Songer(as,cl,bar. sax); Bill Wood(cl); Heinie Beau(cl,ts); Joe Rushton(b sax); Bobby Van Eps(p. celeste); Allan Reuss(g); Morty Corb(b); Rollie Culver(dm)

All tunes issued on Cap LP T-1051 titled "Parade of the Pennies", released November 1958. LP also issued on stereo(ST-1051) and in England using same album numbers.

18812	Avalon	-also Cap(S)T-1803		
18813	Japanese Sandman	- "	"	
18814	Parade of the Pennies			
18815	Mississippi Mud	- "	"	,Cap TBO 1572
18834	Bass Face Joe			
18835	Tea For Two			
18836	Dixie			

Album T-1803 titled "The All-Time Hits of Red Nichols and His Five Pennies", released November 5, 1962

Album TBO 1572 titled "24 Great Songs of the Turbulent Twenties", tune appears on Side 1, Track 4.

AFRS America's Popular Music No. 787 Transcription includes "Avalon", part of "Parade of the Pennies","Bass Face Joe", and "Tea For Two".

8. June 4, 1958 - Hollywood, California - Noon

RED NICHOLS AND HIS PENNIES - all issued on Cap LP (S)T-1051

Red Nichols(c); Moe Schneider(tb), Jackie Coon(mellophone); Wayne Songer(as, bar. sax); Heinie Beau(cl); Jerry Kasper(b sax); Bobby Hammack(p); Allan Reuss(g); Morty Corb(b); Jack Sperling(dm); Ralph Hansell(tympani, vibes, bells).

19269	Davenport Blues
19270	Buddy's Habits
19271	Delta Roll
19272	Washboard Blues

"Davenport Blues" also appears on AFRS America's Popular Music No. 787 Transcription.

9. The Veterans Administration presents "Here's To Veterans"

Program No. 635 RED NICHOLS AND HIS FIVE PENNIES

Transcriptions taken from Capitol masters:

Avalon	- May 12, 1958
Blues at Midnight	- September 7, 1956
Delta Roll	- June 4, 1958

10. October 30, 1958 - Recorded on-the-spot at Marineland Restaurant, Palos Verdes, California

RED NICHOLS AND THE FIVE PENNIES AT MARINELAND was released May 1959 on Cap LP (S)T-1163

30585	Entry of the Gladiators	-Side 1
30586	Singin' The Blues	"
30536	Lonesome Lovesick, Got To Have My Daddy, Blues	"
30537	St. Louis Blues	"
30538	Fidgety Feet	"
30539	Sign-off:Silver Threads Among The Gold(Phrase)	"
30540	Medley: Carolina in the Morning, 'S Wonderful, At Sundown	-Side 2
30541	Lassus Trombone	"
30542	My Inspiration	"
30553	Medley: Goodnight Sweetheart, Sleepy Time Gal, Show Me The Way To Go Home	"
	Sign-off: Goodnight Ladies(Phrase)	"

According to Capitol, a few tunes like "Tin Roof Blues", "American Patrol", "Satan Takes a Holiday", "Stop, Look & Listen" were taped at Marineland. These were not even given master numbers and subsequently were scrapped. All these tunes were remade in the studios on August 28 & 29, 1959.

11. November 1958 to April 1959 - Hollywood, California

Numerous recordings were made in connection with the Paramount movie "The Five Pennies". The music is available on the movie soundtrack album, Dot DLP 9500, DLP 29500(M 50215). See Issue 24 of Record Research, Sept./Oct/ 1959 for details.

12. March 31, 1959 - Hollywood, California - 2:00 PM

RED NICHOLS AND HIS FIVE PENNIES
All tunes released on Cap LP (S)T-1228, here and in England, August 1959 under title of "Meet The Five Pennies"

Red Nichols(c); Manny Klein, Bobby Goodrich(tp); Pete Beilmann, Moe Schneider(tb); Jackie Coon(mellophone); Heinie Beau, Bill Wood(cl); Wayne Songer(as,bar. sax); Joe Rushton(b sax); Bobby Hammack(p) celeste); Allan Reuss(g); Morty Corb(b); Rollie Culver(dm). Arrangements by Heinie Beau.

31459	Indiana	-also Cap (S)T-1803
31460	Eccentric	
31461	Margie	- " " "
31462	When The Saints Go Marching-In(fast section)	" " " ,EAP 1-1206
31472	Battle Hymn of the Republic(fast section)	- " " " , " "

13. April 3, 1959 - Hollywood, California - 2:00 PM

RED NICHOLS AND HIS FIVE PENNIES
All tunes released on Cap LP (S)T-1228; see session above.

Red Nichols(c); Pete Beilmann, Elmer "Moe" Schneider(tb); Bill Wood(cl); Heinie Beau(cl,bar, sax); Wayne Songer(as,bar.sax); Joe Rushton(b sax); Bobby Hammack(p); Morty Corb(b); Rollie Culver(dm); Ralph Hansell(tympani,vibes,bells,chimes). Arrangements by Heinie Beau.

31462	When The Saints Go Marching-In(opening slow part)	also Cap (S)T-1803,EAP 1-1206
31472	Battle Hymn of the Republic(opening slow part)	- " " " " "
31537	Five Pennies(from Movie)	
31538	Shim-Me-Sha-Wabble	
31539	Bill Bailey, Won't You Please Come Home?	
31540	Allah's Holiday	
31541	Lullabye in Ragtime(from Movie)	

14. May 1959 - from Roundtable in New York City

RED NICHOLS AND HIS FIVE PENNIES
Your Treasury of Music No. 98 - in cooperation with NBC and the AFM as a contribution to the U. S. Treasury Department released through facilities of the Armed Forces Radio Services.

Red Nichols(c); Pete Beilmann(tb); Bill Wood(cl); Joe Rushton(b sax); Al Sutton(p); Rollie Culver(dm); Ray Barrett(announcer).

Wail of the Winds - theme
Medley: Ida, Layin' in the Hay, Japanese Sandman
American Patrol
Riverboat Shuffle
That's a Plenty
Carolina in the Morning
Wail of the Winds - theme

15. Capitol Program No. 1170 for Radio-TV Program Use

"The Best of Red Nichols" - Promotional Record put out in connection with the movie. All selections on Side I are from the motion picture "The Five Pennies" - all are featured in Red's new album "Meet The Five Pennies"

Side I		Recording Date
1.	Back Home Again in Indiana	3/31/59
2.	Bill Bailey, Won't You Please Come Home	4/3/59
3.	Battle Hymn of the Republic	3/31/59 & 4/3/59
4.	Lullabye in Ragtime	4/3/59
5.	When The Saints Go Marching In	3/31/59 & 4/3/59
6.	The Five Pennies	4/3/59

Side II - showcasing some of the all-time hits of Red's career - taken from his five Capitol Albums

1.	Ida	9/7/56
2.	Japanese Sandman	4/12/58
3.	Dixie	4/12/58
4.	Eccentric	3/31/59
5.	Avalon	4/12/58
6.	Entry of the Gladiators	10/30/58
7.	Mississippi Mud	4/12/58
8.	Peg O' My Heart	9/7/56

16. July 1, 1959 - Columbia Pictures, Hollywood, California -10 AM

The following group recorded the Nichols sequence, "Indiana" for the "Gene Krupa Story" released on Verve MGV VS-6105 and MGV 15010

Red Nichols(c); Moe Schneider(tb); Heinie Beau(cl); Skeets Herfurt(as); Barney Kessel(g); John Williams(p); Morty Corb(b); Gene Krupa(dm).

17. July 1959 - from Harrah's Club, Reno, Nevada

RED NICHOLS AND HIS FIVE PENNIES
Your Treasury of Music No. 102 - in cooperation with NBC and the AFM as a contribution to the U. S. Savings Bond Division of the Treasury Department.

Red Nichols(c), Pete Beilmann(tb), Bill Wood(cl), Joe Rushton(b sax), Al Sutton(p), Rollie Culver(dm). Jerry Roy(announcer).

Wail of the Winds - theme
At the Jazz Band Ball
Tin Roof Blues
Panama
Riverboat Shuffle
Wail of the Winds -theme

18. August 9, 1959 - Sunday 8:00 PM, Chicago Stadium, Playboy Jazz Festival

Red Nichols(c); Pete Beilmann(tb); Bill Wood(cl); Joe Rushton(b sax); Al Sutton(p); Rollie Culver(dm)

AFRS Transcription AF 17738 RED NICHOLS & HIS FIVE PENNIES "This Is Jazz" No. 17

Medley: Carolina in the Morning, 'S Wonderful, Avalon
Fidgety Feet
Roaring 20's Medley: Ballin' The Jack, How Come You Do Me Like You Do-Do-Do, Ja Da, Baby Won't You Please Come Home
Battle Hymn of the Republic

19. August 28, 1959 - Hollywood, California

RED NICHOLS AND THE FIVE PENNIES
Tunes from this session and the next were released January 1960 on Cap LP (S)T-1297 titled "Dixieland Dinner Dance"

Red Nichols(c); Pete Beilmann(tb); Bill Wood(cl); Joe Rushton(b sax); Bobby Hammack(p); Rollie Culver(dm).

32282-4	Baby, Won't You Please Come Home	
32283-4	Medley: Ballin' The Jack, How Come You Do Me Like You Do, Ja Da	
32284-5	Johnson Rag	
32285-2	Tin Roof Blues	---- Unissued
32291-2	Satan Takes a Holiday	
32292-3	American Patrol	

(CONTINUED ON PAGE 18 Column 2)

THE CODA

Timewise Red Nichols played his coda in 1965. As the year began, Nichols' Quartette with Bill Campbell (p), Walt Yoder (b), and Rollie Culver (dm) was featured in the Zebra Room of the Sheraton West Hotel, 2961 Wilshire Blvd., Los Angeles, nightly except Sunday and Thursday. Closing night was May 8, 1965. Red then started working on plans for a European tour the following year.

While at the Sheraton West, Red took leave for the Bell Telephone Hour on NBC-TV, March 9-17, 1965. Eddie Miller (ts) subbed with Red's Quartette. On Tuesday, March 16, 1965, live in color at 10:00 PM from New York City the nation viewed the Telephone Hour with Donald Voorhees and his orchestra. Actor-balladeer Burl Ives hosted this program of musical vignettes depicting life on the Mississippi. The show featured Red Nichols and the Five Pennies consisting of:

Miff Sines (tb), Peanuts Hucko (cl), Marty Napoleon (p)
Bob Haggart (st. b.) and Cliff Leeman (dm)

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JUNE 7TH THRU AUGUST 1ST, 1965

Red augmented his Quartette back to the Pennies size to appear at the newest hotel in Las Vegas. They opened May 27 for six weeks until July 7 at The Mint. Red was assisted by real professional instrumentalists with long-time recognition:

Matty Matlock (cl), Eddie Miller (ts), Bill Campbell (p),
Walt Yoder (st. b.), Rollie Culver (dm), Laura Mancuso (vo).

A special newspaper, The Mint Hotel Grand Opening Edition, reported: "A new era comes to downtown Las Vegas with the quarter million dollar opening celebration of the plush $14 million 26-story Mint Hotel, Nevada's tallest building. The $250,000, the most ever given away by a Nevada resort in a single celebration of fun and prizes, will be spent in a series of drawings and parties -- starting June 7 and lasting for 56 days -- it was announced by General Manager Sam Boyd. The Del E. Webb Construction Co. will officially open the Mint on that day."

Fitting that the Pennies should be first in The Mint. They played for dancing at the "Top of The Mint" from 9:00 PM until 3:00 AM.

Living at the Blair House, a plush motel, on June 28, 1965, Red called the owner Mrs. Adell Handler shortly before 2:00 PM with the message, "Get me a doctor. I Can't breathe." Within four minutes an ambulance arrived with oxygen. Shortly after being administered oxygen Nichols said, "I'm OK. I'm all right to be moved now." At 2:50 PM he was pronounced dead at the Southern Nevada Memorial Hospital of a heart seizure.

THE CODA

Rollie Culver told me, "We were all shocked at the sudden passing of 'Red' because he seemed in good health and played real good the night before it happened". Samuel Lichter, entertainment director at the casino said, "Red Nichols and His Five Pennies have been packing them in, young and old. We had just picked up his option, and told him we wanted him back three or four times a year."

Contrary to speculations in the trade journals, the Pennies finished their 6-week assignment and no more. Bob Higgins, on trumpet and flugelhorn, came over to finish the engagement for Red. The group disbanded on July 7.

W. H. "Bill" Miller of Capitol Records agreed that a phase of history ended with Red Nichols' death. "His funeral was a very moving event, attended by many greats in music and show business." The funeral ceremony was held in Peace Chapel, Kiefer and Eyerick Mortuary, 314 E. Harvard St., Glendale, California, on July 1, 1965 at 2:00 P. M. The Rev. R. Park Anderson, pastor of the First Methodist Church of Glendale, officiated. The organ music was provided by Lyda Roach. Cremation followed at the Grand view Crematory, also in Glendale.

Life is spent in preparation for supreme tranquillity or death. Most of us prepare poorly. We leave few cherished marks on earth before we face our Creator. In his lifetime, Loring Nichols made endless contributions to society. His music left happy notes the world over. He entertained millions. He generated love. He dedicated his life to upgrading the quality of American music. Progress was made through his efforts. His marks of accomplishment are many. People received his influence through music without knowing it.

As on any worthwhile theme, there is a conflicting minority-- fortunately they remain that because they are.

MEMORIAL SERVICES
For
LORING "RED" NICHOLS

Crossing The Bar

Sunset and evening star,
And one clear call for me!
And may there be
no moaning of the Bar
When I put out to sea,
\+ + + . + +
For tho' from out our bourne
of Time and Place,
The flood may bear me far,
I hope to see my Pilot—
face to face,
When I have crost the bar.

— Tennyson

Native of
UTAH

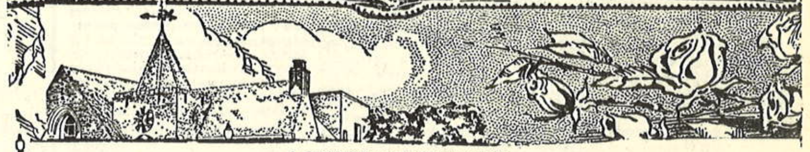
Passed Away
JUNE 28, 1965

Services Held at
"Peace Chapel"
KIEFER & EYERICK MORTUARY
JULY 1, 1965 - 2:00 P. M.

Officiant
REV. R. PARK ANDERSON

Music
LYDA ROACH

Cremation
GRAND VIEW CREMATORY



ACKNOWLEDGEMENT

The information presented here has taken many years to compile. Without the help of collectors, musicians and friends this special issue would not have been possible. The difficulty with acknowledgements is that only a few get singled out and many more receive no specific mention.

So first to those whose name may not appear, you helped to provide the continuity and cross-checks which are greatly appreciated. Next, especial thanks to collectors Stan Hester, Phil Evans, and Ken Crawford, who over the years have supplied much information and encouragement which kept my interest high. The same can be said of musician friends Heinie Beau and Rollie Culver. To the fine men at Capitol Records, Bill Miller and Dave Dexter, Jr., thanks for being patient with my questions. To Duncan P. Schiedt for the use of his photographs and to the editors for publishing this Memorial Issue.

EBB

SAM LANIN OKEH RECORDINGS (Continued from page 8)

In the following "not Lanin" listing, most issues are labelled SAM LANIN AND HIS FAMOUS PLAYERS or SAM LANIN'S FAMOUS PLAYERS AND SINGERS or some slight variant of these and a very few as SAM LANIN'S ARKANSAW TRAVELLERS with the last word spelt in the English manner rather than the American.

June 27, 1927

W81113B PaE R3378. LOVE AND KISSES (OK 40850, Ted Wallace and his Orchestra)

August __, 1927

W81252 PaE R3487. I LOVE NO ONE BUT YOU (OK 40881, Royal Music Makers)

August __, 1927

W81256B PaE R3414. BARBARA (OK 40892, The Texans)
W81257B PaE R3415. BABY FEET GO PITTER PATTER (OK 40892, The Texans)-VR

November 7, 1927

W81790 PaE R3487. THE SONG IS ENDED (OK 40933, Royal Music Makers)-OdG A221114

November 23, 1927

W81858C PaE R106. MARY (OK 40965, Ted Wallace and his Orchestra)
W81859C PaE R3498. CHANGES (OK 40961, Ted Wallace and his Orchestra)

November 29, 1927

W81888 PaE R297. GIRL OF MY DREAMS (OK 40950, Southern Melody Artists)

December __, 1927

W81922B PaE R227. S'WONDERFUL (OK 40954, Tom Stacks and his Orchestra)

December 7, 1927

W81924B PaE R3498. FOR MY BABY (OK 40961, Ted Wallace and his Orchestra)
W81925B PaE R124. THERE'S SOMETHING SPANISH IN YOUR EYES (OK 41091, TedWallace)
W81926B PaE R106. COBBLESTONES (OK 40965, Ted Wallace and his Orchestra)

December __, 1927

W81959B PaE R120. CAN'T HELP LOVIN' DAT MAN (OK 40985, Royal Music Makers)
W81960C PaE R120. WHY DO I LOVE YOU? (OK 40985, Royal Music Makers)

May 1, 1928

W400643 PaE R180. I'M WINGING HOME TO YOU (OK 41042, Royal Music Makers)

June 4, 1928

W400742B PaE R200. AH! SWEET MYSTERY OF LIFE (OK 41116, Joe Green Marimba Band)

June 26, 1928

W400831B PaE R200. BELOVED (OK 41070, Royal Music Makers)

July 27, 1928

W400895B PaE R230. CRAZY RHYTHM (OK 41098, Miff Mole's Molers)

August 10, 1928

W401063B PaE R256. JEANNINE (OK 41101, Royal Music Makers)

September 19, 1928

W401128 PaE R281. REVENGE (OK 41120, Justin Ring's OKeh Orchestra)

April 18, 1929

W401813 PaE R419. JUST ANOTHER KISS (OK 41256, Smith Ballew and his Orchestra)

June 19, 1929

W402465B PaE R426. AM I BLUE? (OK 41259, The Travelers)
W402466B PaE R426. BABY, OH WHERE CAN YOU BE? (OK 41260, The Travelers)

April 28, 1930

W403988 PaE R726. MIA CARA (Pa PNY34072, The Spartons; Od ONY36082, Sparton /Syncopators) -OdG A221284

May 15, 1930

W404023A PaE R741. SINGING A SONG TO THE STARS (Pa PNY34080, Flamingo Melodians; /Od ONY36086, Hotel Penn Music)

July 1, 1930

W404246 PaE R766. LONELY (Pa PNY34110, Flamingo Melodians; Od ONY36117, Hotel /Penn Music)
W404247 PaE R756. WHEN HEARTS ARE YOUNG (Pa PNY34109, Flamingo Melodians; Od /ONY36118, Hotel Penn Music)

September 2, 1930

W404390 PaE R784. LITTLE SUNSHINE (Pa PNY34130, Russell Brown and his Orch; Od /ONY36140, Russ Morgan and his Orch) -OdG A221305

November 19, 1930

W404559A PaE R856. I'M TICKLED PINK WITH A BLUE-EYED BABY (Pa PNY34155, Deau- /ville Syncopators; Od ONY36165, New York Syncopators)
note: this title is by Fred Rich and his Orchestra

January 27, 1931

W404831B PaE R893. HELLO! BEAUTIFUL (OK 41491, Buddy Campbell and his Orchestra)

February 9, 1931

W404836B Od ONY36189. PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (OK 41484, Fred /Rich and his Orchestra)
W404838A Od ONY36190. I SURRENDER, DEAR (OK 41488, Fred Rich and his Orchestra)

February 18, 1931

W404862 Od ONY36195. ONE MAN BAND (OK 41480, Fred Rich and his Orchestra) -OdG 04119

note: the last side listed above is actually from a Harmony session (matrix W151327-2 renumbered to W404862 as shown). The next two titles are also from a Harmony session actually by Sam Lanin and his Orchestra; most issues are under pseudonyms but those listed use Lanin's own name

April 3, 1931

W151479-2 PaE R965. WHISTLING IN THE DARK (Ha 1313H, Phil Hughes and his High /Hatters) -OdG A221353
W151482-2 PaE R1070. JUST A CRAZY SONG (Ha 1313H, Phil Hughes and his High Hat- /ters) -OdArg 193702

July 7, 1931

W404960 PaE R1070. I LOVE YOU IN THE SAME SWEET WAY (OK 41512, Golden Terrace /Dance Orchestra)

note: see March 2, 1931, in main listing for two other titles using masters renumbered from a Harmony session

Contribution acknowledgement -- Arthur Badrock
Helene Chmura
Derek Coller
Ken Crawford
Dick DuPage
Phil Evans
Clyde Hahn
Stan Hester
Horst Lange
Dan Mahony
Brian Rust
Mike Sutcliffe

Additional data is welcomed by the compilers and should be sent to either of us --

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WOODBURY, N.J., 08096.

Bert Whyatt,
10, Fore Street,
TAUNTON, Somerset,
ENGLAND.

A RED NICHOLS DISCOGRAPHY Since 1956 (Continued from page 16)

20. August 29, 1959 - Hollywood, California

RED NICHOLS AND THE FIVE PENNIES - same as for August 28, 1959

32287-4 My Funny Valentine
32288-2 September Song -also Cap (S)T-1803
32289-3 Stop, Look and Listen
32290-2 Medley: Love Walked In, Someone To Watch Over Me
32295-1 What's New

21. "Here's To Veterans" Program No. 937 (GXTV 1839B)

Transcriptions taken from above two Capitol sessions, tunes are:

Stop, Look, and Listen
Baby, Won't You Please Come Home
Johnson Rag

22. September 17, 1959 - New York City, Gotham Recording Corp.,2 W 46th

RED NICHOLS AND HIS FIVE PENNIES with Pete Beilmann(tb); Bill Wood(cl); Joe Rushton(b sax); Al Sutton(p); Rollie Culver(dm).

That's A Plenty
Johnson Rag
Fidgety Feet

Program No. 164 (FS GRC CD 905) "Stars for Defense" Transcription for Office of Civil Defense Mobilization. Released November 1, 1959 to some 2255 radio stations.

23. September 1959 - from Roundtable in New York City

RED NICHOLS AND HIS FAMOUS PENNIES
Your Treasury of Music No. 105 - in cooperation with NBC and the AFM as a contribution to the U. S. Treasury Department.

Red Nichols(c), Pete Beilmann(tb), Bill Wood(cl), Joe Rushton(b sax), Al Sutton(p), Rollie Culver(dm), Jerry Damon(announcer).

Wail of the Winds - theme
At the Jazz Band Ball
Basin Street Blues
Black and Blue
Medley: Carolina in the Morning, 'S Wonderful, Avalon
When the Saints Come Marching In

24. February 9, 1961 - Hollywood, California

RED NICHOLS AND THE FIVE PENNIES
Tunes from this session and the next were released February 1962 on Cap LP (S)T-1665 titled "Dixieland Supper Club"

Red Nichols(c); Robert F. "Robbie" Robinson(tb); Bill Wood(cl); Joe Rushton(b sax); Sid Appleman(p); Rollie Culver(dm).

35332 Canadian Caper
35333 Harlem Nocturne
35334 Medley: Blue(and Broken Hearted), A Blues Serenade
35335 Sentimental Journey
35346 The Birth of the Blues

25. February 23, 1961 - Hollywood, California

RED NICHOLS AND THE FIVE PENNIES - same as for February 9, 1961

35461 Summertime
35462 Corky
35463 Londonderry Air
35469 Why Was I Born
35470 What Is There To Say

26. The Veterans Administration presents "Here's To Veterans"

Program No. 765 RED NICHOLS AND THE FIVE PENNIES Transcription Taken from Cap albums T-1051 & T-1297 - released c. April 1961

Lead-In: Parade of the Pennies	- 4/12/58
Stop, Look and Listen	- 8/12/59
Baby, Won't You Please Come Home	- "
Johnson Rag	- "
Sign-off: Parade of the Pennies	- 4/12/58

27. October 22 & 28, 1963 - Hollywood, California

RED NICHOLS AND HIS FIVE PENNIES
Tunes from these sessions were released April 1964 on Cap LP (S)T-2065 titled "Blues and Old Time Rags"

Red Nichols(c); Richard "Ricky" Nelson(tb); Bill Wood(cl); William C."Bill" Campbell(p); Walt Yoder(st. b); Rollie Culver(dm).

Plaintive Blues	Tin Roof Blues
Basin Street Blues	Wabash Blues
Maple Leaf Rag	Climax Rag
Applejack Blues	New Orleans Blues
Hot House Blues	Milenberg Joys
Black and White Rag	

28. "Here's To Veterans" Program No. 959 (GXTV 5003)

Transcriptions taken from Capitol session above, tunes are:
Maple Leaf Rag Wabash Blues
Plaintive Blues Milenberg Joys(only part of Capitol master)

(Concluded)

RECORD RESEARCH

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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